Roy L. McCardell, Joker, Takes a Few Tricks

THE NEW YORK

DRAMATIC MIRROR

MARCH 29, 1911

PRICE TEN CENTS

LAURETTE TAYLOR

White, N. Y.

"The Dramatic Values of Indian Life" by Mary Austin

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HOPE LATHAM
IN CIRCLE

ORME CALDARA ELSIE FERGUSON
IN "DOLLY MADISON"

MARIE CAVAN

THE DRAMATIC MIRROR COMPANY

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The Rise of College Drama

THE MIRROR good-humoredly dwelt upon the tendency of youth to affect theatrical things which do not appeal to age in an editorial in its issue of March 15 headed "Adolescence." No reader could have found much seriousness in the article, which was based upon an alleged analysis of the tastes of students in the University of Illinois, that purported to show the young men assembled for mental training in that institution as ignorant of serious drama by volition, and that almost unanimously they preferred and patronized "whirly-girly shows."

The article upon which the editorial was based came in the usual course among "clippings," and stated, among other things, that THATCHER HOWLAND GUILD, the head of the dramatic department of the university mentioned, was amazed at the result of the canvass of the young men directed to their personal preferences as to the theatre, and that he purposed to start a local "stage uplift" at once. Now comes MR. GUILD with an interesting letter to THE MIRROR, in which letter he sets the matter straight. He says:

THE MIRROR has become so valuable a dramatic chronicle that I think it will be glad of a bit of corrective information. The editorial entitled "Adolescence," was based on one of those newspaper yarns which are frequently harmless, even amusing, but which occasionally work injustice to the man or the institution misrepresented. The correspondent of the Chicago *American*, being short of a "story," picked up some hearsay about a lecture of mine and sent it over the country in the humorous form which you quote.

If the facts were as he stated them, I should heartily agree with your comments. Nobody but the veriest "high-brow" would feel as I am credited with feeling, and I fear that in dramatic matters I cannot claim to be a "high-brow." Your editorial, therefore, seems to me thoroughly sound as related to the alleged facts. As a matter of fact, however, the results of my brief investigation (which merely tabulated actual student attendance on plays offered here this year, and asked for no other expression of "preference") were on the whole quite normal and not alarming, or even discouraging. I found that about two-thirds of our students are the "live" ones in all lines of activity, and that they "take in" about everything that comes along, according to their time and their cash.

Since the University of Illinois has received thus a somewhat unfortunate misrepresentation, I am taking the liberty of sending you an article of mine, "In the College Theatres," which sums up the dramatic work being done here. As that work has certain features of novelty and aims to keep closely in touch with current drama, I believe some reference to it in THE MIRROR would be of interest, and at the same time perhaps soothe our vanity, which was naturally a bit disturbed by your unintentional misrepresentation.

I have come to believe that the college dramatic work throughout the country has begun to develop an importance which would warrant more frequent mention of it in THE MIRROR. After all, the amateurs of to-day are (in increasing numbers) the professionals of to-morrow.

It is not necessary to say that THE MIRROR gladly gives MR. GUILD'S statement, and is naturally pleased to record the catholicity of taste he declares his students evince as to the theatre.

The article which MR. GUILD sends was written by him for the *Harvard Illustrated Magazine*, and it shows a striking dramatic activity in the colleges. He notes recent dramatic productions in more than twenty-five colleges, representing every section of the country and almost every period of English drama. More than this, masterpieces have been produced in at least six languages other than English; college faculties have been seen indulging in the pastime of play-acting; several universities are endeavoring to found theatres; and theses are being written on the subject of college drama. "Altogether," says MR. GUILD, "it may be said that in our academic shades the theatrical poster must be recognized as one of the significant signs of the times."

MR. GUILD also points the fact that romance attaches to amateur theatricals in the colleges, as is shown by the names of various organizations devoted to the production of plays. Among these are the Blackfriars, the Mask and Wig, the Mask and Bauble, the Mask and Dagger, the Curtain, the Haresfoot, the Cap and Bells, and the like. And some of these—although the new organizations in colleges for dramatic purposes are too numerous to name here—have been giving annual productions for many college generations. "SHAKESPEARE and the creators of burlesque opera long had the field to themselves," says MR. GUILD, "but now we ransack not simply the golden age of ELIZABETH but the ancient moralities and the Shavian school as well to supply the broader, if less catholic, demand."

THE MIRROR has watched with interest and noted with appreciation the remarkable growth of dramatic production and the rapidly increasing attention paid in the colleges to all related subjects. MR. GUILD, in brief form, presents a striking showing of the more recent achievements in college drama. The Greek drama in universities has been represented at California in Oedipus Tyrannus; at Illinois in The Clouds, and at Harvard in Agamemnon. PLAUTUS was drawn upon at Nebraska to illustrate the Latin drama; Brown University took the morality, The Marriage of Wit and Science; and SHAKESPEARE, represented frequently in his more popular comedies. was shown at Princeton in the infrequent Henry the Fourth. DEKKER and BEAUMONT and FLETCHER, GOLDSMITH and SHERIDAN, and other authors anciently or modernly classic, have been drawn upon here and there, and the drama of France, Germany, Spain, Italy, Sweden, and Norway has had place in college effort. But the contemporary drama has more clearly interested the student mind, and examples of PINERO, SHAW, WILDE, and FITCH have been set forth with other drama current in the regular theatres. MR. GUILD'S own institution, Illinois, earnestly attacks notable works, choosing its casts competitively, students of both sexes being employed. In fact, the work of this university in recent years in this field is worthy of emulation, for its students have been seen in plays so varied as The Two Noble Kinsmen, Gloriana, Liberty Hall, Friar Bacon and Friar Bungay; SHIRLEY'S The Opportunity, David Garrick, The Palace of Truth, She Stoops to Conquer, The Rivals, and even TOBIN'S The Honeymoon.

Those professionally concerned with the theatre on traditional lines should observe these things, for more and more notably are the colleges contributing to the regular stage in all its departments.

The Speculators

THE TICKET SPECULATORS have engaged shrewd lawyers who apparently purpose to fight for them to the last legal ditch, and the most casual observer of litigation knows that the law gives opportunity for the erection of many redoubts and the digging of many ditches.

The test case which is to be argued and fought at various stages has apparently tied the hands of the police, for the speculators are plying their trade more violently and offensively than ever, and more clearly than ever they are demonstrating that they embody a public nuisance which ought to be abated.

The chief contention of the lawyers who are acting for the speculators is that the city ordinance which seeks to eliminate these parasites from the economy of the theatre is unconstitutional as an invasion of "personal rights." If speculators have a right to interfere with and injure the legitimate business of theatre managers; to "solicit" trade from theatregoers in the manner of thugs and ruffians; to insult men and women on the streets and interfere with orderly traffic, then other disorderly and peace-breaking persons should be "licensed" to do as they please.

The exactions of speculators who secure theatre tickets by devious means are often an imposition upon the theatregoing public, and they discredit and injure honest theatre management. The conduct of most of them as they ply their trade is a disgrace to the city, whose police are assumed to preserve order. But the public that encourages their traffic will, in a great measure, be responsible if the present efforts to do away with them should prove unsuccessful.

THE USHER

THERE ARE inside details of the theatre that possess an interest as great as that attaching to the public side of the institution, and one by one they are disclosed, though sometimes they entertain a later generation.

There are those who profess to think that the English theatre is moribund with reference to the better things, but George Alexander is not one of these.

In a recent address Mr. Alexander stated that within a few years he has paid to authors in advance commissions upon plays which never developed to production a sum no less than $25,000. He does not regret this outlay, with no tangible return, however, and explains himself as satisfied that England still has many young or untried authors worth such encouragement.

♠

Among Mr. Alexander's original productions was Paola and Francesca, which was commissioned from Stephen Phillips before that author had reached the heyday of a production. Such a discovery, it may be held, justifies much experiment with new writers.

Lady Windermere's Fan was also originally produced by Mr. Alexander, and there were preliminary circumstances most unusual.

After Alexander had asked for the play he had great difficulty in persuading Oscar Wilde to write it. The bribe of a substantial cheque and patient waiting had no effect for a long time. In fact Wilde was so averse to fulfilling his promise, it is said, that he reached the attitude of avoiding Alexander in public, much to the actor-manager's unhappiness.

The play was finally attacked and written, however and who can find in it any note or suggestion of the author's preliminary lack of interest and reluctance?

♠

This editorial note from the Los Angeles *Graphic*, from which an article on the same subject was recently quoted by The Usher, is interesting:

I note with interest that the owners of the copyright of the original story by Harold McGrath, from which Lee Arthur cribbed his plot and not a little of the dialogue of The Fox, have been successful in their demand for compensation, receiving a cash payment and a percentage of royalty on every performance given. This is proof enough, I think, of the correctness of my assertions in regard to this pirated play, brought out so handsomely by Oliver Morosco in the belief that it was the undisputed property of Mr. Arthur.

A letter from the Bobbs-Merrill Company, of Indianapolis, assures me that Mr. Morosco at all times was willing to effect a just settlement with them, and the agreement finally made is the result of his insistence, after repeated demurrers on the part of the alleged author.

Dramatic writers inclined toward the work of others will soon learn that the new copyright law has some stringent provisions.

The Brooklyn *Eagle* is steadily devoting a page or more daily to the news of players and the theatres.

No other metropolitan newspaper pretends to give anything like this detailed attention to the stage.

The *Eagle* has a large circulation in Manhattan, but the most definite result of its enterprise should be seen in the Borough of Brooklyn, whose theatres ought to show increased patronage from the interest awakened by this excellent newspaper.

♠

It is Spring and the birds are trying to sing, though the thermometer is eccentric, and the Winter wrinkles are not yet all massaged out on the hides of the elephants and other creatures that belong to the circus, whose calliope is being tuned.

But the most momentous events are impending on baseball fields, and this, the greatest amusement of a nation—how fortunate for the theatres that it does not come to the stage season!—is almost at hand.

The Lambs Club is waiting patiently for the return of the Giants to the Polo Grounds, and there are some tens of thousands of others who do not belong to the Lambs, quite as anxious for the advent of Manager McGraw and his athletes.

John T. Brush, the popular president of the New York Base Ball Club, is still at San Antonio, but the boys have displayed their prowess before him, and he is understood to be satisfied with them and the outlook. Mr. Brush, who is a member of the Lambs, is an honorary member of the dramatic profession, in which he probably has a greater number of friends than any man in the country that does not act or manage a theatre. News of his greatly improved health, therefore, has been hailed widely with gladness, and it is to be hoped that he will be on hand soon after the opening of the season to watch the actual work of his club.

♠

The *Sun*, which pays highly interesting attention to literary matters on Saturdays and strives on all days for a literary reputation of its own, recently had a column-and-a-half interview with three novelists, not named, that were also dramatists.

The first of these, a man, preferred to be known as a novelist rather than as a dramatist. When asked why, he significantly answered, "Because I think my novels are better as novels than my plays are as plays." Who, then, can dispute his reasoning?

The second, a woman, preferred to write plays because she made more money from them than from her novels. And who would dispute her logic?

The third, also a woman, preferred to be known as a novelist, "because," as she says, "I feel that my novels are rather good while my plays are burlesques." And this she lays to the actors!

Why not give a particular value to such interviews by names of writers, novels and plays?

The Rev. "Billy" Sunday is "stirring 'em up" in Ohio again.

What is the real significance of the prefix "Reverend"? The dictionary says it means "worthy of or fitted to evoke reverence; entitled to reverential respect; venerated; venerable."

Well, the reporter of the Lima, Ohio, *Times*, who recorded some of the results of the advent of the Rev. "Billy" to that town, says that "7,500 persons gulped down a cold lunch or else went hungry in their haste to reach the pine-boarded tabernacle, and when there fought like demons to get on the inside," where the revivalist "spoke, expostulated, warned and damned the three most common 'amusements' to all society, from the idle rich down to the brothel, the theatre, card-playing and the dance."

The preacher emitted a column tirade against the theatre, these paragraphs typifying the matter and manner of his vituperation:

You avoid the pest house and lepers, and yet night after night you will rush to the theatre to enjoy this procession of moral lepers, exposed on the stage for the plaudits of the people.

The rogue and scoundrelism and man's infidelity form the groundwork of most plays.

These are paraded before the people as exhibitions of genius fit for art.

I'll shoot you so full of shots your carcass could be tanned for chair bottoms.

Convincing, is it not? And how like the gentle, solicitous, tender and benign teachings of real Christianity!

♠

The London *Saturday Review*, commenting on the activities of Dr. Owen, the Baconian who is digging in the River Wye in the neighborhood of Chepstow, England, in accordance with instructions derived from a cipher he himself invented, for proof that Bacon wrote Shakespeare's plays, makes this line beneath Shakespeare's portrait in the Fist Folio of his works:

It was for the gentle Shakespeare cut.

read thus, by a simple transposition of the letters and the addition of two that are not really essential:

Seek, sir, f(or) a true angle at Chepstow.

Why, then, so much labor in constructing ciphers out of almost endless material?

The special correspondent of the London *Daily Express*, sent to Chepstow to observe the Owen operations, which aim at reaching the bed of the River Wye and delving therein, unconsciously made the most brilliant comment upon this latest Baconian project that has yet been noted.

"I have never," said he, describing the scene, "seen so much mud."

Wallace Worsley Arthur Aylsworth

AL RIVERS (WALLACE WORSLEY) LOOKING FOR SYMPATHY

From "Over Night" at the Harkett

THE DRAMATIC VALUES OF INDIAN LIFE

By MARY AUSTIN

IT HAS invariably happened, when a conquering race has settled down among the aboriginals of a country, that they have absorbed not only the native born, but all their output of nature, knowledge, song and story. After a time when the influences of scenery and climate have brought the invaders to such a point of likeness with the aboriginals that they can enter into the feeling of this primitive lore, they claim it for their own, and augmented by what they brought with them, it becomes the source of great literature and art. The deeper this enrichment the more flourishing the art that springs from it. One can cut through what is called British folklore and find layer upon layer of Norman, Teutonic, Norse, Celtic and what not superimposed on the original Britain, making the background of English literature; and it has always been the contention of scholars that no really great work can spring from our own scanty soil of tradition.

Now, however, that the modern American is under climatic influence, approaching the square-featured, high-cheeked Indian, and the distinctive American temperament begins to show stripes of his whimsical humor, sturdy endurance, and calmness under defeat, we are waking up in America to a realization of the richness of Indian lore as a literary asset, and very naturally to this discussion of the value of Indian life in drama.

Certainly the Indian is picturesque in dress and behavior, the Indian blanket a noble and colorful drapery, not outclassed by the Roman toga, and his dances are a distinct addition to our plastic repertory. But I shall no doubt raise question, if not downright opposition, by declaring that his chief dramatic value is by way of providing an attractive background for psychological drama. The difficulty is that the social organization of Indian life fails to provide those contrasts and oppositions which compose the drama of action. In general the tribe is pure democracy. Every member of it has the same education, the same opportunity, social standing and religion; only the chief and medicine man being raised to a brief distinction in office. The complications of property cannot arise, because, beyond a blanket or two, some cooking pots and perhaps a pony or canoe, the Indian has no property. Labor is largely communal, prostitution hardly exists, and married unfaith is infrequent. About the only disturbing elements are intertribal wars and the conflicts of his own soul. It is this paucity of incident in his daily life which drives the Indian in upon himself and makes him the most religious of primitive peoples.

All this is true of Indians in general, but among the fifty-eight linguistic groups, temperaments and customs vary with the environment. The story of The Arrow Maker was laid among

MARY AUSTIN

the tribes dramatically the least possible, but unfortunately the only groups personally known to the author, the gentle low voiced Indians of California, living chiefly on roots and fruits in the most luxurious of climates. The northeastern tribes, Algonquins, Iroquois and Senecas, with their more complicated tribal organization and intertribal feuds and alliances, or the pueblo tribes, Moqui and Zuni, living in houses and practicing many crafts, would undoubtedly have furnished greater variety of incident.

Two things will always operate against the purely Indian drama of action. The first of these is the complete lack of privacy in Indian life. All its functions are carried on in the open in the presence of the tribe or at best within the thin walled wickiup or tipi. One must live this life a while to understand its effect on human behavior; it operates like a glaring light, effacing all subtleties of relationship.

The other obstacle to the popular notion of Indian drama, what is called a drama of "great primitive passion," is that there is no such thing. What people really mean when they talk about primitive passion is barbaric passion, human emotion played upon by imagination, beginning to be controlled from without but not from within, passion like King Lear and Othello. But the truth is, the American Indian is a grade too primitive to have the imagination, continuity of purpose, and remorseful writhings that go to make such a drama. He has his mating period, with brief courtships, rivalries and jealousies, but once mating is accomplished, settles down to it as comfortably as his four-footed brother. He does killing more often than we, but that is not so much because his emotions are fiercer as that killing is permitted on so much slighter provocation. He can kill an enemy of the tribe any time he gets the drop on him, a personal enemy whenever he can make out a good case, and that without fear of the police. I knew an Indian who killed another because he said the man troubled his dreams at night, and compromised with the tribe by contributing to the support of the widow; but you cannot make great primitive passion of that.

Of the drama in which the motive and action are supplied by whites, and the Indian is merely a picturesque accessory, there is not much to be said; such a drama can never give the Indian in his true character, and it is in the nature of things that it ends badly for the Indian. There is, however, in the relation of Indian and Spanish along our southwestern border, the possibility of much effective and affecting material. The racial affinities of Spanish and red man are closer than ours, and it is quite possible that in this setting the public may find its closet dream of primitive life. To anybody who knows the period it is worth trying.

All this seems to point to poetic drama and to opera as the best mode of expression for Indian life, and the conclusion is helped by the poetic nature of Indian speech. Every Indian is a poet, but he is not so much of a poet as he sounds. Some of it is in the nature of a limitation. It is simply not within the powers of the Indian to talk about six o'clock or the middle of next week; what his ignorance imposes on him is a reference to "the moth hour," "the time of shortest shadows," "the moon of tender leaves," phrases which would be the making of a magazine poet but are merely equivalents to the clock and the calendar. Another Indian trait which lends itself to operatic treatment is the disposition to break into dance under any emotional strain. It is difficult in a play to know what to do with a character who at the emotional climax, instead of doing things, gets up and dances five hours at a stretch, but he could be managed in opera. Then, too, there is always the tribe standing about conveniently for the chorus. Certainly there is a rich mine of material here waiting the composer.

Mary Austin

JUST THE TYPE

IN 1915 it came to pass that the following occurrence took place in New York:

A stately limousine drawn up before the door of an exclusive Fifth Avenue club—a footman in waiting at the open door of the car—a liveried lackey at the open club door. There emerges a middle-aged, well-groomed gentleman—very evidently a man of vast business and financial affairs, and in all probability a multi-millionaire.

As he crosses the sidewalk toward the waiting car his attention is diverted by a passer-by. The wealthy man's gaze rivets upon the approaching stranger and eagerly he notes every detail of the other's appearance.

A rough, carelessly thrown on overcoat of some fuzzy material, partially buttoned and not quite concealing a velvet jacket worn beneath; a flowing tie, fashioned into a loose bow-knot, over a once-white, plaited shirt-front—a tie that flaps over the lapels of a velvet jacket and overcoat; a cap of Tam-o'-Shanter shape jauntily perched above a mass of dark, curling hair, which frames a face unmistakably foreign, adorned by soft, upward curling mustaches and a faint suggestion of the beard made famous by Van Dyck. This is the stranger who is somewhat hastily making his way downtown, through the throng. He is just passing by the millionaire when suddenly the latter with a quick step forward firmly grasps the odd-clad one by the right arm. Hastily he speaks: "I beg your pardon, sir, but I wish to speak with you a moment—I wish to commission you to——"

"But, monsieur!" ejaculated the other.

"Do not interrupt, please! I presume that you are quite busy—possibly, very busy, but you surely have time for me to explain matters—*I* am——"

"But, monsieur, I——"

"I requested you not to interrupt—my time is valuable also—see, here is my card. Now, step right into the car—we cannot discuss matters here—I'll explain as we go toward my home and then you may tell the chauffeur to take you to your studio or wherever you may desire to go."

The millionaire spoke rapidly, with the tone and manner of a man accustomed to being obeyed, and in spite of many vain protestations the other man soon found himself seated in the spacious car and whirring up Fifth Avenue.

(*Continued on page* 9)

THE MATINEE GIRL

THE institution which opened a day before the advent of Spring and is called the Winter Garden is a cosy place for the digestion of a good dinner.

If the dinner is a short one you may appear at the Winter Garden at eight and remain there until it closes three and a half hours later. If it be a long feast you may still leave the board unneglected and enjoy some of this new place of entertainment's best features. The possibility of entrance without disturbance at any time is one of the attractive features of this novelty.

The latticed ceiling suggests a huge arbor of the sort over which grapevines wander. The building is of the short, broad, rotund proportions of the person who is in the habit of dining well. Dark-red velvet draperies and upholstery bespeak comfort. Capacious chairs are placed along the wall for the convenient of late comers; cushioned settees offer the same message. The programme of opera, ballet, spectacle and vaudeville specialties gives something to satisfy every taste.

If the Hippodrome and Weber and Fields' Music Hall of cherished memory had wedded, their first-born might have been this Winter Garden.

Mrs. Fiske's captivating Becky Sharp reminded me of what Mrs. Burton Harrison said of a social luminary of New York: "She is as hard and brilliant as a diamond."

Ghosts seemed to stride through and about two of last week's most notable performances. We who recall the premier of Thackeray's heroine done into drama by Langdon Mitchell and humanized and vivified by Mrs. Fiske fancied we saw the ghosts and heard the ringing voice of Maurice Barrymore as Rawdon Crawley. White Whithers told me he had seen "that dashing devil Barrymore" burst into tears as he read the letter from his son at a private rehearsal of the part to friends.

"We saw his emotion was so real that we felt already a foreboding of poor Barry's tragic end," he said.

At the Irving Place Theatre the spectre of brisk, dynamic Chevalier Conried seemed to pass from front to back, from back to front, viewing the terrible realism of Rudolph Schildkraut as King Lear in the play as Shakespeare wrote it. The little theatre, in new Spring costume of white and gold, the lines of its proscenium arch straight as Greek columns, seemed a fitting home for this classic essay.

Sailing on the Celtic to-day were Clara Laughlin, the author, and Mabel Taliaferro, actress, departing for a half-year's wandering in Europe. The question of whether the diminutive dramatic star, who is married, or the Juno-like literary star, who is unmarried, was by divine or matrimonial right chaperone, being a disturbing one, the two celebrities compromised on taking with them Miss Laughlin's mother, who is indubitably qualified.

As a home for actors' children, and a temporary refuge for "the less well paid actors and actresses who come to this city and who are often in necessitous circumstances," a building will be leased in the theatrical district. Eventually a clubhouse will be built. This was the idea behind the dinner given by the Ways and Means Committee of the Actors' Church Alliance last week, when Mrs. Wilton Lackaye, formerly Alice Evans, was the guest of honor. A tenth of the five thousand dollars needed for the opening of this home club for players and the children of players, also a rest place after rehearsals, and where the traveling player may write letters while waiting for a train, or before setting out once more on a round of the offices, in short, a club home, has been raised by subscription. The Ways and Means Committee is confident of securing the remainder needed. The National Council of this powerful Alliance, which numbers in the cities of the United States more than 1100 clergymen of various denominations, who are appointed to care for actors and actresses who may be ill or otherwise in distress while on tour, and whose homes and churches are open to them, has approved this plan, which the following committee, appointed by the Alliance, is pressing forward to success: Rev. Francis Holt-Wheeler, Mrs. J. Madison Bass, L. Rodney Berg, Charles T. Catlin, Mary E. Chapin, Walter C. Davidge, Olinda Drescher, Peter Flint, Ben Greet, Augustus G. Heaton, Esther Herman, Mildred Holland, Rev. Scott Kidder, D.D., Rev. James G. Lewis, D.D., Rev. Samuel S. Mitchell, Newton M. Potts, Josiah Pummelly, May Kidder-Pierce, James R. Silliman, Mary Gibbs Spooner, Ida Irene Ackerman, Grace Brevoort Unckles.

ELSIE FERGUSON

From a painting by Malcolm Strauss

Elsie Ferguson, whose portrait was recently painted by Malcolm Strauss and will appear in Mr. Strauss's Beauty Book of the Stage, has smashed the hoary typal traditions. Since the first manager engaged the first cast for the first drama ever enacted brunettes have been chosen for adventuresses. Now comes Preston Gibson to see Elsie Ferguson in the demure gray of her Quakerish gown, a white ruffled cap crowning her blond head and a ruffled fichu outlining her fair shoulders, as Dolly Madison, and says she fulfills his dream of Lola Montez, and offers to star her as the dancer-conqueror of a king and the dictator of a realm.

Adelaide Prince's portrait has been painted by Miss Bayles, the Hungarian painter whose "The Raven" was a feature of the art exhibition at the Paris Exposition and afterwards at St. Petersburg. Miss Bayles has caught one of Miss Prince's most piquant expressions and graceful attitudes in the portrait. She makes Miss Prince look as she does when she makes in Nobody's Widow her declaration about Bruce McRae: "He's a devil!"

Put not your trust in telephones. By telephone came to me the information that Alice Fischer, with her husband, Will Harcourt, vaudevilling in a sketch, Sunset Limited, which Mr. Harcourt had written. By letter from Florence Gerald I am informed that the telephone is a prevaricator most base and that the authors of the sketch are A. S. Lipman and herself, that it was copyrighted in 1907 and a year later was presented at a club entertainment in Cleveland. The statement, earnestly corroborated by Mr. Harcourt himself, is verified by the person who caused the telephone to depart from the ways of veracity. That person said he having been the audience at several private hearings of playlets which Mr. Harcourt had written and this sketch, which he had not written, confused the authorship. The telephone professes to be sorry, especially in view of the storms which a previous sketch of Miss Gerald's had weathered in the courts, reaching at last the port of monetary compensation.

The end of Julia Dean's gallant fight with serious illness is immurement and an operation at the Woman's Hospital in this city. Miss Dean, disobeying her physician's orders, rose from a sick bed in Cincinnati, rejoined The Lily company in Chicago, and played her scenes with the accustomed fire, although she had to be carried to and from her dressing room. The operation, it is reported, was successful, and Miss Dean's friends look for a quick recovery.

Blanche Bates' bridge parties in the star dressing room between matinee and evening performances of Nobody's Widow are becoming as popular form of entertainment as Blanche Bates' week end house parties at Ossining.

At Great Kills, Staten Island, Charles Greene made a grave neither wide nor deep, but a comfortable size, for the official mascot of the Dolly Madison company. Everybody in the company mourned the passing of "Baby" Maybrooke, for eight years the traveling companion of Amelia Maybrooke. And not only the fact but the manner of the amiable little fox terrier's passing was mourned. Not an actor in the company but has turned a fierce critic of Washington's municipal housekeeping. Washington had caused to be thrown about the streets poisoned meat for the extermination of wandering dogs. "Baby" Maybrooke being a well-behaved dog had gone leashless in other cities and his mistress knew nothing of Washington's unique city housekeeping. Baby's body was forwarded to Miss Maybrooke's home at Staten Island, a long, tearful letter to her husband giving minute directions about the burial of her departed friend.

The ancient slander upon our sex that woman is not woman's friend has been scotched by the play Everywoman. On Friday the Century Club made the widow of the author of that play an honorary member, and before me lies a letter from one of the active members of that club.

"The Century Theatre Club has turned its social meeting into a big Everywoman's Day in honor of the author. You know the poor soul died on the morning the play was produced. There is a little family to be brought up and educated and as its head was an idealist and a newspaperman you can imagine there was little to leave in money form to his family. In fact, the future of the Browne widow and children depends upon the royalties from Everywoman." I have heard this at least ninety-nine times, always from energetic, helpful women, and it means much in this day and generation.

Who says that chivalry has perished in America and that modesty does not live in the breast of the dramatic paragrapher?

Every scribbler has carefully written of Margaret Anglin's success with, not in, Green Stockings.

THE MATINEE GIRL.

CENTURY THEATRE CLUB.

In the North Ballroom of the Astor Hotel on the afternoon of March 24, the Century Theatre Club and their guests were entertained by a programme arranged by Jessie K. Watson. After the President, Beatrice H. Hart, had made announcements relative to club business, Miss Watson spoke briefly about tragedy, especially of early English tragedy. She then introduced Olive Lynda Booth, who sang two numbers: "Pleures, mes yeux!" from Massenet's Le Cid, and "Melisande" by Alma Goetz. Mrs. T. E. Hines played her accompaniments. This was followed by excerpts from each of the five canticles of Everywoman, connected by running comments from Miss Watson. As Laura Nelson Hall and Wilda Bennett were necessarily absent, the roles of Everywoman and Conscience were filled by Edna Porter and Rue Brown. Miss Porter should be commended for an excellent impersonation in every detail and under rather trying circumstances. Miss Brown has a clear, sweet voice which she manages easily in the songs constituting the larger part of the role. Others who appeared, are Cooper Cliffe, Mrs. Sarah Cowell Le Moyne, Edward Mackey, Detmar Poppin, Francis Carrier, and Frederic de Belleville. Hugo Frey was musical director. Mrs. Edith Ellis Furness concluded the programme with a short but enthusiastic appreciation of Mr. Browne and his work.

UNFORTUNATE THEATRICAL HAPPENINGS.

The receipts from the performance of Uncle Tom's Cabin, in Fostoria, Ill., March 18, were appropriated by some unknown person. The amount taken is not known. The $23, receipts of the matinee performance of the same play, which were in another part of the safe, were overlooked.

The Folly Theatre, Paterson, N. J., was burned Saturday afternoon, March 18, after the matinee performance of Pat White and his Gaiety Burlesquers. The company lost $2,000 worth of properties and costumes. The loss on the theatre was about $30,000. The fire is supposed to have been started by a lighted cigarette in a dressing room.

PLAYS OF THE WEEK

DEVELOPMENT OF ENGLISH DRAMA

First Lecture in a Series by Brander Matthews at the New Theatre

On Monday, March 27, Brander Matthews, Professor of Dramatic Literature at Columbia University, delivered the first lecture in a series of four outlining the development of English drama. The succeeding lectures will occur on Thursday afternoon of this week and on Monday and Thursday of next week. In his opening lecture, after speaking of every art as conditioned by its own epoch, Professor Matthews briefly traced the English drama from its cradle before the altar to its perambulator, the pageant wagon. The following lectures will carry the drama to the age of Shakespeare, to the restoration comedy, and to the modern form. The first lecture and the illustrative performance were delightful.

Noah's Flood, one of the Chester mysteries, with certain interpolations from the Towneley series, was presented with the following cast:

Dominus ..... Ben Johnson
Noah ..... Louis Calvert
Shem ..... Stewart Baird
Ham ..... Reginald Barlow
Japhet ..... Pedro de Cordoba
Noah's Wife ..... Ferdinand Gottschalk
Shem's Wife ..... Cecil Yapp
Ham's Wife ..... Jacob Wendell, Jr.
Japhet's Wife ..... William Raymond
The Gossips .... { Edwin Cushman, Robert H. Hamilton, and Albert Esdale.

Ben Johnson, in a wonderful gilded makeup, spoke his lines with a serious serenity that gave them a naive dignity. On Louis Calvert's capable shoulders rested most of the lines; he filled the role with ease. The four women naturally provoked much mirth; Ferdinand Gottschalk must be voted the belle of the aggregation of feminine charms. The performance might have been more diverting, and certainly no less truthful historically, had it been played with even greater abandon. Possibly a fear that too much hilarity would shock the audience restrained the actors, but the laughter that greeted the angel who presided over the thunder and hail might have dispelled that fear.

Nice Wanton, a morality play, dating from about 1550, closed the bill.

Messenger ..... Reginald Barlow
Barnabas ..... Frank Gillmore
Ismael ..... Stewart Baird
Dalila ..... Jacob Wendell, Jr.
Sulalia ..... William Raymond
Xantippe ..... Cecil Yapp
Iniquitie ..... Albert Bruning
Daniel ..... William McVay
Sally Errand ..... John Sutherland
Juror ..... Albert Esdale
Worldly Shame ..... Reginald Barlow
The Prompter ..... Johnson Briscoe

Nice Wanton has probably never been presented since morality plays went out of style, consequently its revival at the New Theatre is of considerable importance. It preaches a sermon on the text, Spare the rod and spoil the child. Xantippe, mother of three children, spared two of them. Ismael finally swung from the gallows and Dalila died in degradation, but Barnabas had been sufficiently chastened by the rod, so he prevented his mother from spearing herself when she learned of the sad fates of her beloved children.

The prologue of introduction was well spoken and the accompanying bows were amusing. In this performance the cast let out another link, with the result that the closing scenes were spontaneously funny—perhaps funnier than their author intended them to be. Cecil Yapp was largely responsible for this welcome provision, for he played Xantippe in a high strung burlesque. William McVay, with his expansive manner, made his role a pleasant feature of the occasion, and the references to the prompter from time to time gave Johnson Briscoe opportunity to win several laughs. The rest of the cast played sincerely in what we are willing to accept as good fifteenth century style, since no witness is at hand to deny it. The literary structure of the morality—jingling couplets, frequently little more than doggerel—lends itself to humorous declamation.

The staging for both plays was done in the best manner of the New Theatre. For the mystery, a pageant wagon stopped in the public square in Windsor town, and for the morality, a rude stage was set up. A crowd of townspeople were present at both performances to lend atmosphere to the picture. The enthusiasm of the larger audience on the other side of the footlights speaks well for the success of this unique dramatic venture.

IRVING PLACE—THE MERCHANT OF VENICE.

Play in five acts by William Shakespeare. Revived March 23 by the Irving Place Theatre. (Gustav Amberg, manager.)

Der Doge von Venedig ..... Herr Heine
Antonio ..... Herr Krueger
Bassanio ..... Herr Pittschau
Solanio ..... Fr. W. Staudte
Salarino ..... Herr Oesfeld
Grasiano ..... Herr Agerty
Lorenzo ..... Ernst Robert
Shylock ..... Rudolph Schildkraut
Tubal ..... Herr Habrich
Lanzelot Gobbo ..... Herr Werder
Der alte Gobbo ..... Herr Olmar
Salerio ..... Herr Sondern
Balthasar ..... Herr Keller
A Senator ..... Herr Korn
Porzia ..... Bertha Kleen
Nerissa ..... Ella Robba
Jessica ..... Grete Huebler
Prinz von Morrocco ..... Hans Hansen
Prinz von Aragon ..... Werner Franz

After Rudolph Schildkraut's remarkable impersonation of Lear, his Shylock seems an anti-climax. His performance of the role is adequate and at times compelling, for Schildkraut is an accomplished actor, but the terrific force of his Lear even in his most pathetic moments will remain the greater achievement.

The presentation of Schildkraut in The Merchant of Venice at this time, just a fortnight after the appearance of his compatriot, Ernst Von Possart, in the same role at the same place, seems to invite a comparison of the two. There will always be as many conceptions of Shylock as there are students of the role, but seldom have two Shylock's differed so greatly. In the first place Schildkraut makes his Jew a man socially inferior to Possart's. His is the money grabber, the low, vindictive Jew while Possart's is the gentleman, vindictive perhaps, but capable of restraining his hatred. Schildkraut gets comedy out of the part at every opportunity, while Possart is too serious to consider caricature. Schildkraut is more vigorous, ferocious and at times rants. Possart is always artistic and never allows himself to confuse frenzy and real acting.

Practically the same company supported both actors, so the many insertions of stage business in the later performance are due to Schildkraut. Whether they added to the intensity of the performance is to be doubted. The attack on the Jew in the court room scene by Antonio's friends and their jeers, evidently intended to gain sympathy for Shylock, contains no such pathos as Possart's look of utter despair at the judge's decision. Possart has no extrinsic aids of stage business, but his performance leaves no doubt as to his seriousness. Many there are in Schildkraut's audience whose nervous laughter has to be checked by hisses. Not that they mean to be discourteous, but they are at a loss to know whether he means his Jew to be a burlesque. Possart's quiet method is a sharp contrast to Schildkraut's more explosive style.

The supporting company is unsatisfactory. Bertha Kleen in the earlier scenes is promising, but in the casket and court room scenes, particularly the latter, she is wanting. Ella Robba is impossible. Herr Werda is bad. Herr Hansen as the Prince of Morocco is better than his predecessor in the Possart company. Werner Franz is also a welcome change and Herr Keller has improved since his appearance with Possart. Most of the others appeared with Possart.

On Tuesday (March 21) Schiller's tragedy, The Robbers, was presented with Rudolph Schildkraut as Karl, and Theodor Burgarth as Franz. Schildkraut gave a masterly portrayal of the brigand, while Burgarth gave his customary thoughtful and studied performance. Many of the supporting cast were seen at their best.

During the current week Kettengliedar and Uriel Acosta will be added to the repertory of plays already presented.

EMPIRE—HELD BY THE ENEMY.

Play in four acts by William Gillette. Revived March 27. (Charles Frohman, manager.)

Major-General H. K. Stamburg .... William Riley Hatch
Colonel Harvey Brant ..... Orme Caldara
Lieutenant Gordon Hayne ..... Henry Miller, Jr.
Brigade Surgeon Fielding ..... Louis Massen
Assistant Surgeon Hathaway ..... H. A. Morey
Thomas H. Beane ..... William Gillette
Uncle Rufus ..... Charles H. Bradshaw
Lieutenant-Colonel McPherson ..... Stewart Robbins
Captain Woodford ..... Griffith Evans
Adjutant-General Marston ..... Edward Lindsley
Captain Benton ..... Frank Andrews
Corporal Springer ..... W. S. David
Lieutenant Massen ..... George B. Hubbard
Sergeant of the Guard ..... Philip Sanford
Hinton ..... Edward Clinton
Sentry ..... George Harris
Clerk ..... J. Monahan
Aide ..... Frederick Wallace
Eunice McCreery ..... Louise Rutter
Susan McCreery ..... Josephine Brown
Sarah McCreery ..... Marie Wainwright

William Gillette continues his successful revivals of past favorites that he earlier made popular. Held by the Enemy illustrates clearly the change in dramatic styles since 1886, when it was first produced at the Madison Square Garden. The deft working of situations and the obvious care to let the curtains fall on striking complications—just as in serial stories the hero is left dangling by one eyelash over a precipice, at the end of each installment—these theatrical devices may draw a smile, but at the same time the spectator admits that they have their charm.

Mr. Gillette plays the comedy role of Thomas Beane in his rapid fire, inconsequential manner, that evokes approval from the house. His humorous scenes with Josephine Brown were really the most up-to-date part of the play; they have aged less than the melodramatic flourishes.

Orme Caldara and Louise Rutter were both delightful. In his marvelous heroism, Mr. Caldara did not turn into an impossible paragon of piety. Henry Miller, Jr., did some sincere work that touched with some individuality a part essentially nothing but a pivot for the plot. Mr. Miller's father played this same role twenty-five years ago. Louis Massen pursued a clear-cut method that left no doubt of his villainy. Nowadays it seems rather unnecessary to paint the villain in unrelieved black. Charles H. Bradshaw should be commended for his character portrayal. Marie Wainwright was somewhat less convincing in her assumption of Southern aristocratic airs. Other roles for the most part were well filled.

METROPOLIS—THE TWO ORPHANS

Drama in five acts (Kate Claxton version). Revived March 27, by the Spooner Stock company.

Chevalier de Vaudrey ..... Rowden Hall
Jacques Frochard ..... Hal Clarendon
Pierre Frochard ..... Philip Leigh
Count de Liniere ..... Carson Davenport
Picard ..... Thornton Cole
Doctor of Hospital St. Louis ..... L. J. Fuller
Marquis de Presles ..... R. A. Bennett
La Fleur ..... William Dale
Mon. de Estrees ..... James Johnson
Antoine ..... Joe Kelly
Chief Clerk ..... James Flannagan
Officer of the Guard ..... Kenneth Clarendon
Martin ..... John Davis
La Frochard ..... Mai Estelle
Countess de Liniere ..... Retta Villiers
Marianne ..... Nevra Harrison
Sister Genevieve ..... Laura Stone
Julie ..... Violet Holliday
Florette ..... Grace Hopkins
Cora ..... Jean Darnell
Marie Morand ..... Reeca Scott
Sister Therese ..... Victoria Arville
Henriette ..... Fannie Louise Carter
Louise ..... Cecil Spooner

A large audience seemed to enjoy the revival of this standard melodrama, and although its phrasing is a bit stilted and affected for this age, it must needs always stand as an excellent example of dramatic action, gripping in itself irrespective of interpretation. In this case it suffered from the actors' inability to rise above the diction and to render their lines with meaning and naturalness. This could not be said of Miss Spooner, however, who again shows her power to play a variety of roles, and fills her part with naturalness and veracity. In fact, the only scenes that can arouse enthusiasm are the ones in which she appears. Other members of her cast who did creditable work, uttering their lines and playing their parts with some degree of naturalness, were Hal Clarendon, Thornton Cole, Mai Estelle, and Victoria Arville; but Philip Leigh and Carson Davenport, together with L. J. Fuller, displayed the most intelligence in this direction. Thornton Cole was also pleasing in his role of Picard, but he must learn to forget his audience. Rowden Hall seems very popular, but until he learns more about the four different sounds of the letter o and something about inflection he can never be a great actor. The same may be said of Fannie Carter, who, one feels sorry to say, was not at all acceptable in her role. She seems more the adventuress type and needs to cease affectation.

MY WIFE'S GONE TO THE COUNTRY

Jersey City was treated to a real "first night" Monday, March 27, when the new three-act comedy, called My Wife's Gone to the Country, by Charles Blaney and Cecil Spooner, had its first production. The play, which is rather more of a farce than a comedy, was enthusiastically received by the "Spoonerites," who filled the Orpheum Theatre to capacity and applauded each member of the company as he or she appeared. Dancing and musical specialties were introduced during the evening to the great enjoyment of the audience.

The play, as the name implies, concerns the result of a wife going on her Summer vacation. Contrary to the song of the same name, the husband does not rejoice over the departure of his wife, but is harassed by the jealous thought that she may be carrying on a flirtation with another. Since Frank Desmond follows Mrs. Dolly Brown to Newport, William Brown has some grounds for his suspicions. He disguises himself by cutting off his whiskers and goes to Newport. Here so many complications ensue that they cannot be recounted. However, the play ends happily.

The cast:

William Brown ..... Augustus Phillips
Frank Desmond ..... Harold Kennedy
Sylvester Green ..... Harry B. Castle
Inspector Walsh ..... Neil Barrett
Doctor King ..... Edwin H. Curtis
Robert Edwards ..... Phillip Quinn
Jessup ..... Wallace Owens
Newsboy ..... Robert K. Spooner
Policeman Allen ..... Frank Lane
Policeman Day ..... Thomas O'Neil
Special Porter ..... Albert Fisher
Dolly Brown ..... Lelia Davis
Harriet Pepper ..... Olive Grove
Maria ..... Florence Hill
Jessie Green ..... Edna May Spooner

The Spooner Stock company are fully equal to the demands of the play. Miss Spooner plays gracefully and lively. Mr. Kennedy rather overstrains his really natural gift for farce, Miss Grove does her small bit well, Harry B. Castle is excellent, and Augustus

(*Continued on page 10.*)

LAST ACADEMY MATINEE.

The Senior Members of the School Present the Final Plays of the Season.

A full theatre followed with much interest and sympathy the performance of the American Academy students at the Empire Theatre on March 21. As a certain raiser, they presented A Gentleman of the Road, a one-act play by Arthur Ketchum, founded on an incident in the life of that romantic vagabond, François Villon.

François de Montcorbier ..... Kalman E. Mathews
Le Sieur Deschamps ..... Sidney K. Powell
Jean Nicholas ..... Herman Nagel
Petit Jehan ..... Gerald Quina
Villon ..... George Handy Shelton
Blanchleye Deschamps ..... Mary Alden
Yasbeau ..... Alice Lindahl

Kalman E. Mathews, as François Villon, otherwise François de Montcorbier, cast his work in the correct lyric style that made it an effective representation of the famous character. Sidney K. Powell, in assuming the dignity of a French nobleman, made it rather monotonous as well. Herman Nagel played the Picardy monk with strength if without finesse. The studied effect of Gerald Quina's impersonation was balanced by the intelligence of his study. George Handy Shelton played without special distinction a role that permitted little. Mary Alden portrayed most commendably the gentility of Blanchleye Deschamps. Alice Lindahl, as always, marked her role with individuality and poise.

This was followed by The Rosenhagens, a three-act tragic drama, by Max Halbe, translated by Paul H. Grummann. It is rather a dreary play, its conflict being furnished by a feud between two German land owners and by the matrimonial designs of two girls upon the young hero. It preaches the futility of single wills in "the fell clutch of circumstance."

Christian Rosenhagen, William Starling
Karl Egon ..... Ernest Rowan
Fritz Diesterkamp ..... Gerald Quina
Thomas Voss ..... Myron E. Paulson
Pastor Sieberi ..... Sidney K. Powell
Dr. Nowack ..... Kalman E. Mathews
Wagner ..... A. M. Botsford
Heine ..... Herman Nagel
Rumbeyttsch ... George Handy Shelton
First Farm Hand ..... Tom Powers
Second Farm Hand, Joseph G. Culligan
Madame Rosenhagen .... Mary Alden
Martha Reimann ..... Lucile Arnold
Hermine Diesterkamp .. Lucile Bronder
Elisna ..... Aline McDermott

In the role of an old dying man, William Starling did some excellent work, quite escaping his tendency towards weak sentimentality. The tragic hero would tax an experienced actor; Ernest Rowan, in applying repression, underplayed it at times, but that is preferable to superfluous agony. Gerald Quina, although brisk enough, failed to sound the note of genuine sincerity. Myron Z. Paulson played a heavy role with a deliberation whose purpose was correct, but it needed more shading to gain the sympathy of the audience completely. Sidney K. Powell's clergyman was a very conventional figure.

Kalman E. Mathews injected a little more personality into Dr. Nowack. A. M. Botsford, rejoicing in the hearty assistance of the audience, played an eccentric role with a shrewd and characteristic spirit that does him credit. Herman Nagel worked heavily and without finesse in a part that seemed to require such treatment. Mary Alden pictured a feeble old woman with remarkable success, and managed to make her lines tell. Lucile Arnold, in a difficult role, played satisfactorily; her earlier scenes were best, giving promise of more resources than she later displayed. Lucile Bronder gave a vivid impersonation of a vivacious and emotional girl; she has unusual talent for this sort of thing, but should beware of letting her ability to imitate certain well-known actresses cramp her individuality. Aline McDermott's comedy was most refreshing, partly because the gloomy play needed it, but more because she did it excellently. The cast worked well in their ensemble scenes. It is a creditable performance for the season's end.

MARGUERITE SYLVA LEAVES GRAND OPERA

From the office of A. H. Woods comes the announcement that Marguerite Sylva is to return to light opera. In Chicago, Mr. Woods secured the signature of the soprano to a contract which will place her under his direction several years. Miss Sylva has been a member of the Chicago-Philadelphia Grand Opera Company.

It is the intention of Mr. Woods to place Miss Sylva at the head of her own operatic organisation. She will be heard on Broadway in October in Gypsy Love, another Franz Lehr light opera, and later in other operas of the lighter sort.

MRS. FISKE'S NEW PLAY.

Harrison Grey Fiske announces that Mrs. Fiske's annual new production, which has been scheduled to follow the two weeks of her engagement at the Lyceum Theatre allotted to her revival of Becky Sharpe, is to be an American comedy by Harry James Smith, entitled Mrs. Bumpstead-Leigh. The play represents the first work of the young author—he is thirty and a graduate of Harvard—as a dramatist, but he has been quite an important figure in the literary world for some years, through his various short stories, his connection with the *Atlantic Monthly*, of which he was formerly associate editor, and a complete novel or two. Mrs. Bumpstead-Leigh follows new lines, and is both original and amusing, at the same time providing Mrs. Fiske with a role quite unusual and differing widely from any in which she has ever appeared.

The scenes of the play are laid in a Long Island country house and the story concerns the social aspirations and battles of a family with a "past" which is ludicrously associated with a certain village designated as Missionary Loop. This family, through the cleverness of the elder daughter, has become allied with the English aristocracy, and to still further advance the family social fortunes, this daughter engineers a prospective alliance between a younger sister and a scion of a pompous, purse-proud American family with an inordinate boast of Revolutionary ancestry. In furtherance of this alliance, the "family with the past" visits America. The coming out of the "past" and the exposure of the whited-sepulchre attributes of the Long Island contingent form the basis of the play's complications, which are richly humorous.

The role of the elder daughter, who is referred to by the head of the American household as "the ideal of an English lady," is the one Mrs. Fiske is to play.

Courtesy "Literary Digest."

HENRI BERNSTEIN

The French dramatist, whose play, "Après Moi," caused such riots that it was withdrawn from the Comédie Française

MARC KLAW OFF TO EUROPE.

Sailing on the Lusitania last Wednesday morning, Marc Klaw, of Klaw and Erlanger, goes for a flying trip to London, returning by the same steamer on her next Westward crossing, arriving in New York April 6. Since the first night of McClellan and Caryll's musical play, The Pink Lady at the New Amsterdam Theatre, Klaw and Erlanger have been considering a foreign production of the play. After a conference between Mr. Klaw and Mr. Erlanger, it was decided that Mr. Klaw should leave on the first boat for London to take up the matter with Charles Frohman, who will be associated with Klaw and Erlanger in any foreign production of The Pink Lady which may be decided upon.

LONDON STAGE NOTES

Elizabethan Days Supply Amusement to Supplement Some Modern Comedies.

LONDON, March 18.—In days gone by the Elizabethan Stage Society set a standard in presenting Everyman that it has never surpassed. Probably the psychological moment had then arrived for a successful novelty of that sort. On March 6, at the Little Theatre, the Society gave a double bill under the direction of William Poel. The Historie of Jacob and Esau, written in the middle of the sixteenth century, is a Biblical historical play about equally indebted to the miracle and the morality plays for its characteristic traits. The rhyming couplets in which the drama is written are a rather trying mode for the actor to declaim satisfactorily. The incidents of the narrative follow the familiar story in the Bible. Besides William Poel, who spoke the prologue, the cast included Clifton Alderson, Kathleen Nesbitt, Reginald Owen, Campbell Cargill, George Ellis, Arthur Hands, J. H. Brewer, Mercia Tours, and Irene Greenleaf.

Jacob and Esau was followed by the scene between the King and the Countess of Salisbury in Edward III., which is commonly attributed to Shakespeare. Although rather florid in style, it has enough of the Shakespearean color and magnificence to be a worthy example of his work. The performance was highly creditable to all concerned, from the author down. In the cast were Arthur Wontner, Reginald Williams, Kenyon Musgrave, Helen Haye, Irene Greenleaf, Alfred Bristowe, and George Ellis.

The Society will next produce the Alcestis of Euripides.

On March 4 The Land of Nonlocia was produced at the Royalty. It is a musical and satirical play by W. H. C. Nation. The audience apparently liked the rather peppery wit of the lines and the attractive melody of the tunes. Many English institutions and customs come in for criticism by the officers of Nonlocia. In the score there are several clever numbers: "The Little Cabin Boy," "Love in Winter," "The Reverse of the Medal," "The Magic Mirror," "The Orphaned Little Sweeps," "The Woodcutter" and "The Anti-Jingo Blacksmith."

When Mr. Nation leaves the Royalty it will be extensively redecorated before the Vedrenne-Eadie management opens toward the end of April with The Master of Mrs. Chilvers, a new play by Jerome K. Jerome.

Edward Knoblauch's new play, Kismet, will be produced at the Garrick after Easter. Oscar Asche will play the role of a professional beggar, Hajj, in an Oriental city, and Lily Brayton will play his daughter.

The Actresses' Franchise League gave an amusing programme on March 7, at the Rehearsal Theatre. Her Wild Oats, by H. F. Rubenstein, was a comic development of the prevalent idea that one should live her own life. Restitution, by John Kidd, preached the woman's right to forgive. Peggy, deserted by her husband when their money gave out, inherited a fortune and took the man back again.

This evening Cyril Maude produced George Pleydell's comedy, One of the Dukes, at the Playhouse. The cast included Kate Bishop, Allan Aynesworth, Nell Carter, Alexandra Carlisle, Harold Holland, and Warwick Wellington. Mr. Maude's impersonation of the titled gentleman who fell in love with an American girl is a whimsical bit of work, quite as charming as anything he has hitherto done.

Fred Terry has extended his lease of the New Theatre in order to present his daughter, Phillis Neilson-Terry, there as Juliet to Henry Ainley's Romeo.

Charles Frohman has arranged to produce Madame Sherry at the Globe Theatre on April 17, with the hope of repeating its New York success.

JASPER.

A BURNING QUESTION SETTLED.

The burning question of the day, one that has caused tons of printer's ink to flow and disturbed the equilibrium of the world for the past fortnight, has been settled, and by an aspiring playwright. From a Southern city came yesterday to Harrison Grey Fiske a manuscript of a play dealing with the prospects of war between the United States and Japan, and accompanying it a letter which cleared away the military mystery of the moment in the following succinct paragraphs:

"My play is the play of the hour!

"Every day new developments in diplomatic and army circles indicate that my predictions have hit the mark!

"In fact, confidentially, I have been told that the play was brought to the President's notice by someone in the Copyright Office, at Washington, last month, and is the real cause of the calling out of the troops."

Paul Kelly Orrin Johnson Olive West Helen Holmes Jack Drumier Harold Vosburgh

SCENE FROM "THE CONFESSION" AT THE BIJOU

Father Bartlett (Orrin Johnson) refuses to declare his brother (Harold Vosburgh) innocent

JUST THE TYPE

(Continued from page 5.)

"Now," resumed the wealthy one, "have you read the name on my card?"

"No, monsieur," the stranger replied somewhat wistfully.

"Then do so at once and I trust you will realize that you are not wasting your time in obliging me."

The Frenchman glanced at the card he had nervously crumpled in his hand. It bore a name the mere mention of which under certain conditions might have caused the money centers of the world to tremble, but obviously it seemed to possess no significance whatever to him. He turned as if to speak, but once more his companion prohibited with an impatient gesture and resumed talking.

"Now, of course, I don't know your name and probably wouldn't remember it very long if I did—but here's the facts. You fellows all paint about alike—to my way of thinking—and one of you is about as good as another, so it's a case of small choice with me. I'm a very busy man and my daughter keeps pounding it into my ears continually that I should have another portrait painted—haven't had one, thank God! in about ten years now—and I want you to come right to the house and I'll give you some photographs, and——"

"Mais, monsieur, I cannot——"

"Now, don't you get worried about anything, even if you were kidnapped," chuckled the millionaire. "You'll get your check at once and the price is a secondary consideration with me."

"Pardon, monsieur!" the foreigner interrupted, almost frantically, "but vat is eet dat monsieur wishes?"

"What do I wish? Haven't I been telling you? My portrait—picture—of me! You—paint—me!" By means of pantomime and deliberate articulation the millionaire did his best to simplify his meaning, yet the other man's face showed but little sign of enlightenment. "Don't you understand? *Comprenez vous?*"

"Non, monsieur—I—" tremblingly began the Frenchman, only to once more be interrupted by the millionaire, who with patience nearly exhausted renewed his efforts.

"You will paint—my—portrait?" he queried loudly.

"Non, monsieur—" with another furtive glance streetward.

"Must you have sittings?"

"Non, monsieur!"

"Confound it all! You don't want sittings? What do you want?"

"I would downtown hurry vitement, quicklee, monsieur!"

"Why? Why? What the dev—? Don't you *want* to paint me?"

"*Je ne comprends pas, monsieur!*"

"Don't you — wish — desire — to — me — portrait—paint?"

"I do not—what you call—paint, monsieur!"

"You mean you don't paint me, or you don't paint?"

"I do not paint—*rien*—I nothing paint!"

"Aren't you an artist?"

"*Non, monsieur, je ne suis*—I am not arteest!"

"Well, I'll be—what the devil are you? Who are you?"

"I am Francois Didier, monsieur—*a votre service*. I am assecst the chef au table d'hote—ze Lion d'Or. Ah! monsieur un diner magnifique for one dollaire!" He continued rapturously: "I am troisieme—what you call—third assecstant to le grand chef!"

"Then why the devil are you going around in a velvet jacket, looking like an artist?" said the millionaire disgustedly. "A cook—ha! A cook—well, if this isn't the——"

"*Je ne com*——"

"No, of course you don't *comprends!* Well, here we are at my house—you tell the chauffeur where you wish to go—here—here's a week's wages for you."

He slipped a ten-dollar note into the surprised Frenchman's hand and hastily retreated from the car, entering his home as the limousine wheeled about to take Francois to his beloved place of employment.

As the millionaire settled himself in a comfortable arm-chair prior to glancing at the day's financial reports in an evening paper, he muttered sardonically, "And I'll be damned if he wasn't just the type!"

Still, had the millionaire been possessed of previous theatrical experience he would probably have continued ruminating "just the type!" and Francois would have been compelled to accept the job.

MORAL.—Outward appearances are not an infallible guide. The most perfect "type" of horse is the one in the harness-maker's window. He is a composite statue embodying all the fine external points of his flesh-and-blood prototypes, but he isn't a live one and you can't teach him anything. In spite of his remarkable "type" horsemen still prefer the kind possessing at least one horse-power of ability to do various things—among them, to think occasionally and to always display good old-fashioned horse-sense.

WEDGWOOD NOWELL.

White, N. Y.

JULIETT DAY

As Modesty in "Everywoman"

NEW THEATRE LICENSE BILL PASSED.

Senator Timothy D. Sullivan's bill which amends the Greater New York charter in relation to theatre licenses was passed by the State Senate on March 22. This bill provides that before a license is refused, the applicant shall be entitled to a hearing at which he may present evidence in support of his application and be represented by counsel. Whenever the Police Department shall refuse to grant a license after hearing the applicant it shall state in writing the reasons why such license has been refused. The decision of the Police Department in its action may be reviewed by certiorari proceedings and if it is determined that the refusal has been unjustifiable an order shall be issued directing the issuance of a license upon the payment of the sum required by law.

ANOTHER STATE'S ANTI-CHILD LAW.

The Utah State Legislature, which has just adjourned, passed a child labor law which is likely to cause hardship to stage children. Efforts were made by Messrs. Pyper, Emerson, Sutton and others of Salt Lake City to have exception made in favor of theatrical children on the grounds that they are happy, well cared for and do not need legislative protection. On the other hand it was argued that such a law could not be operative if made to exempt one class as against another, so the law passed during the over-hang session after the clock was stopped.

AGAINST THE DEITY IN PLAYS.

Assemblyman Foley introduced a bill at Albany March 24, prohibiting the impersonation of the Deity in theatres and the use of a name referably only to the Deity. Violation of the proposed law is made a misdemeanor, for which the managers and owners of the theatre where the offense is committed will forfeit their licenses. This law evidently strikes at such plays as The Servant in the House, Le Samaritaine, and The Passing of the Third Floor Back.

PERSONAL

Campbell Photo.

VAN BRUGH.—Helena van Brugh has won general commendation for her intelligent, charming and effective intrepretation of the part of Amelia in Becky Sharp with Mrs. Fiske at the Lyceum Theatre. Miss van Brugh, who is just out of her teens, made her first appearance in a small part in Augustus Thomas' play, The Harvest Moon, but her active and important experience has been obtained since she became a member of Mrs. Fiske's company last year. She has appeared successfully as Mrs. Lynge in Pillars of Society, one of the vision angels in Hannele, Michette in The Green Cockatoo, Marion in Tess of the D'Urbervilles, and Lady Blanche in Becky Sharp, before being promoted to the role of Amelia last Autumn. Miss van Brugh is a member of the gifted de Kay family. Her father is the celebrated art critic and litterateur, Charles de Kay, and her mother for several years has been noted as the best of amateur actresses in New York society.

COHAN.—Wednesday evening's performance of Get-Rich-Quick Wallingford at George M. Cohan's Theatre proved unusually delightful to the large audience, because Mr. Cohan himself emerged from his long retirement from active stage work and assumed the leading role in the farce. This, however, does not mean Mr. Cohan's permanent return. He has discovered how to hit the bull's eye of public fancy with his farces quite as surely as he did with his musical comedies, and for that reason he will continue to devote himself to the literary and producing fields of the theatre. The illness of Hale Hamilton, whose popularity in the leading role of Mr. Cohan's farce is tremendous, and who has no understudy, made Mr. Cohan's appearance possible as well as necessary.

IRWIN.—May Irwin is in the limelight of judicial proceedings. Henry B. Sire has brought suit to have himself declared a half owner in real estate purchased by Mrs. Kurt Eisfeldt (May Irwin) between the years 1897 and 1907 and to have an accounting made of the money received by her from both the real estate and her theatrical ventures during those years. Sire alleges that he gave Miss Irwin money to buy real estate and to make seven productions, the proceeds of which she did not share with him. Miss Irwin makes a general denial and asks for a bill of particulars.

FAIRBANKS.—Douglass Fairbanks, the popular young star of The Cub, is to try out a new comedy called A Gentleman of Leisure, by Woodhouse and Stapleton. If the play shows elements of success it will replace The Cub. No hint has been given as to the character of Mr. Fairbanks' role, but it may be reliably assumed that he will be given a juvenile part in which he can display his breezy personality and wear some strikingly unique style of clothes. The introduction of jet buttons on his dress suit, during the run of The Cub at the Comedy, was a seven days' surprise but it has been imitated.

ROBINSON.—Gertrude Robinson, whose picture as a child actress with that of Edith Taliaferro was published in THE MIRROR last week, did not leave the stage at the age of twelve years, as was stated in the paragraph referring to the picture of her. "I have been on the stage at all times since," she writes, "and expect to remain on it indefinitely. Since reaching adult years I have played in many important productions, and at present am a member of the stock company producing Reliance Films under a long contract."

SCHUMANN-HEINK.—Madame Schumann-Heink, the singer, has thus early begun to make preparations for the disposition of her property at her death, or at least she informed Cincinnati newspapermen that she has. If Madame's statements are inspired by real sentiment and not by the want of newspaper advertising and if she really intends to leave something for charity, she will deserve the fame, already given her, of being one of the most charitable and earnest workers for good. Her purpose, so she says, is to provide a home for aged stage people, an institution not unlike the Edwin Forrest Home in Philadelphia.

PLAYS OF THE WEEK

(*Continued from page 7.*)

Phillips is good. The other members of the cast, though they do not shine, do conscientious work.

Next week the company will present The Adventures of Polly. Mrs. Mary Gibbs Spooner made her announcement amid demonstrations of popular approval. The Spooners surely have captivated Jersey City quite as effectively as they did Brooklyn.

AT VARIOUS PLAYHOUSES.

WEST END.—Nobody's Daughter as produced at the West End last week was very well staged and acted. H. E. Anson as Mr. Grampton was exceptionally good both in light and heavy scenes, and worked with force and spontaneity. Pamela Gaythorne, and Olive Wyndham won the admiration of the audience, which was small though appreciative. Lois Frances Clark as Christine Trant was a splendid realisation of the staunchness of this character. In two difficult roles, Mrs. Maxwell-Conover and Albert Bruning are entitled to unqualified praise. The other members of the cast deserve equal praise. This week Way Down East.

ACADEMY OF MUSIC.—The Girl of the Golden West was presented last week, by the regular Academy stock company, to a crowded house. The play was well staged and the various characters were taken care of by a large and competent cast. Priscilla Knowles as The Girl and Theodore Triebus as Dick Johnson were both excellent and portrayed these difficult parts with dramatic intensity. John G. Dwyer as Jack Rance was exceptionally good and William H. Evarts as Nick the bartender of the Polka, and Morris McHugh as Sonora Slim deserve mention. This week Quincy Adams Sawyer.

LYCEUM.—The final performances of Becky Sharp are announced, as the coming week will conclude the period of Mrs. Fiske's engagement at the Lyceum that was allotted to her presentation of that famous play. The play seems not to have suffered either in itself or in public appreciation since it was last seen in New York seven years ago, while Mrs. Fiske's visualization of the immortal Becky seems to have taken on even more brilliancy and power than formerly. Mrs. Fiske's supporting company adds much to the attractiveness of the play's presentation, particularly good work being contributed by Henry E. Dixey, Henry Stephenson, Robert V. Ferguson, Florine Arnold, whose Aunt Julia is a gem, and several others. On Monday, April 3, Mrs. Fiske will offer as her annual new production, Mrs. Bumpstead-Leigh, a new comedy by Harry James Smith, a name not hitherto inscribed on the rolls of the American dramatists.

MANHATTAN OPERA HOUSE.—There is something about the title of The Nigger, the race problem play, that arrests attention, and this was evident from the size of the audience at the Manhattan Opera House on Monday night at its first performance there in a week's engagement. Guy Bates, who plays the central character, is an actor of marked ability, and in this role he has one of the most telling of his career. Associated with him are Florence Rockwell, Maude Durand, Julia Hanchett, J. M. Colville, Jack Barnes, Frank Peters, Henry Hull and other players who aid in a fine performance.

GRAND OPERA HOUSE.—George Evans and his Honey Boy Minstrels pleased large audiences at the Grand Opera House last week. James J. Corbett was the big feature of the production and was enthusiastically received on each appearance. This week Victor Moore in The Happiest Night of His Life.

COMEDY.—William Collier and his talented family have taken possession of his Comedy Theatre with I'll Be Hanged if I Do and will tenant the place till the end of the season. On April 17 Mr. Collier will begin a Spring revival of his successes, the first play being The Dictator.

HACKETT.—Over Night came to the Hackett in an unostentatious way and is continuing there, with much success in the same quiet manner. Over Night has been one of the surprises of the season.

LYRIC.—The splendid production at the Lyric called The Deep Purple is deservedly popular. Excellent acting set in a beautiful scenic display, of which The Deep Purple can boast, could hardly fail to win popular favor.

DALY'S.—Baby Mine is once more attracting its friends down to Daly's. Margaret Mayo, its author, is now rehearsing casts of the same production for next season and is giving various persons an opportunity to appear in the Broadway production, which, in turn, is giving the Broadway cast a chance to rest.

MAXINE ELLIOTT'S.—The Gamblers are still gamboling at Maxine Elliott's with no end yet in sight.

BROADWAY.—Lew Fields and his Hen Peck family are still dispensing real fun at the Broadway. The Hen Pecks has cornered more than its share of laughs since its opening.

CASINO.—The Balkan Princess at the Casino is one of the daintiest musical offerings on Broadway. It is really a triple star production having Louise Gunning, Robert Warwick and Herbert Corthell in the cast.

ASTOR.—Holbrook Blinn and Edward Sheldon's latest play, The Boss, are doing well at the Astor. It is a powerful drama, powerfully done.

HERALD SQUARE.—Everywoman is in for a long run at the Herald Square where the electric display announces that "Henry W. Savage offers Everywoman Lew Field's Herald Square Theatre." A professional matinee was given yesterday. The Excuse Me and Prince of Pilsen companies were the guests of honor.

CRITERION.—Tyrone Power and Constance Collier at the Criterion are popularising the story of Thais. This is the first dramatic version of the piece, which Mary Garden popularised in its operatic form.

THIRTY-NINTH STREET.—John Mason in Augustus Thomas' latest (and by some considered his best) play captured the critics and is now capturing the public.

MAJESTIC.—The Bohemian Girl in English is the Aborn attraction at the Majestic. Contrary to general belief the company at the Majestic is not a stock company. With the introduction of each opera a new company is drafted from the numerous Aborn grand opera companies.

KNICKERBOCKER.—Maude Adams in Chantecler promises to be the last attraction of the season at the Knickerbocker. Miss Adams' immense following and Rostand's widely known play are compelling an extension of the original engagement. She closes April 15.

HUDSON.—Blanche Bates has shown herself quite as much a comedienne as a player of serious roles, and with Nobody's Widow as the vehicle in which to exploit her comedy ability she is enjoying a long, steady run at the Hudson.

GEORGE M. COHAN'S.—That a good woman can reform any man, though he be a crook, is the lesson taught by Get-Rich-Quick Wallingford. Evidently that maxim suits the public, judging from the patronage given the comedy at George M. Cohan's own theatre.

NEW YORK.—Richard Carle and Jumping Jupiter closed at the New York Theatre Saturday night and the theatre will be devoted to moving pictures and vaudeville during the Summer.

LIBERTY.—Christie MacDonald will hardly get a vacation before midsummer, for The Spring Maid has settled down to a long run at the Liberty.

NEW AMSTERDAM.—The Pink Lady is duplicating the success of Madame Sherry, its predecessor at the New Amsterdam. This also will doubtless be a late Summer attraction.

BELASCO.—The Concert will be the attraction at the Belasco when that house closes for the Summer.

REPUBLIC.—Rebecca of Sunnybrook Farm, a play of the simple life, for some reason of other, has charmed New York's theatregoers. Perhaps it is because of the contrast of New England country life with the more swiftly rushing New York life. Whatever the magic is, the management of the Republic Theatre will not complain. It closes April 8.

GARDEN.—Owing to the success of The Triumph of an Empress at the Garden Theatre, Mildred Holland will continue that play for another week, postponing David Copperfield, originally intended for this week, till next week. On March 30 Miss Holland will give a professional matinee of The Triumph of an Empress.

GARRICK.—Since Boston refuses to allow the production of The Easiest Way, the time allotted to its Boston engagement will be given to New York. For that reason Frances Starr came into New York with the play last night and opened at the Garrick Theatre. She is supported by Joseph Kilgour, E. H. Robbins, William Braun, Violet Rand and Eva Randolph. The Easiest Way already has a two years' New York record.

NEWS OF THE SPECULATORS

The legal wheels are proverbially slow to turn, so it is not remarkable that the ticket speculators have temporarily blocked the revolution that would have put them to rout. Pending the trial of John B. Lange, on June 15, for selling tickets on the pavement in front of the Metropolitan, the speculators will be allowed to ply their trade unmolested by the police. This order of the Police Department has operated differently upon various sections of the ticket merchants; some work in chastened modesty, and others assert themselves more blatantly than before.

In the arraignment of John Lang, his counsel, Louis Marshall of Guggenheim, Untermyer and Marshall, maintained that the ordinance passed by the Alderman is contrary to the constitution of the United States because it destroys a trade by which men earn their living. Assistant Corporation Counsel Hablo, appearing for the city, replied that the ordinance does not destroy the trade but restricts men from selling on the street. They are still at liberty to conduct the business in offices if they wish, as is done in European cities. The Aldermen have not exceeded their power, because they have already deprived the Fifth Avenue busses of carrying advertisements, an ordinance which establishes a precedent in the matter.

In the Senate at Albany Senator John G. Saxe of the seventeenth District, Manhattan, introduced a bill on March 20 to amend the penal law relative to the sale of tickets for places of amusement on the public streets. It provides that any person who in any street or public thoroughfare, sells or offers for sale, or conducts the business of selling or offering for sale any ticket of admission to any theatre, hippodrome or other place of amusement, shall be deemed thereby to commit a public nuisance and is guilty of a misdemeanor.

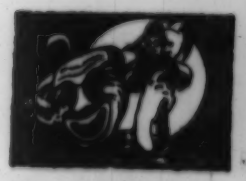
Assemblyman Warren also introduced the same measure in the Assembly. Senator Saxe, in presenting his bill, made the statement that he represented a district which probably contained a larger number of theatres than any other in New York City; that he was especially familiar with the evils of theatre-ticket speculators on the street; and that he personally had experiences in the matter and believed that such a bill as he has introduced will be the means of correcting an injustice to theatregoers in New York City.

REFLECTIONS.

Veda McEvers, who scored an individual success in the recent production of We Can't Be as Bad as All That, and Kathleen MacDonell, formerly of the Orpheum Players, Philadelphia, have been engaged by Harrison Grey Fiske for the new comedy, Mrs. Bumpstead-Leigh, in which Mrs. Fiske is to appear at the Lyceum on Monday next.

Margaret Anglin gave a special performance last week in Boston for the benefit of the Howe Memorial Fund of a tragedy, Hippolytus, written by Julia Ward Howe, based on the familiar Greek myth. It was originally written for Edwin Booth, who never played it.

ROY L. McCARDELL



A PROFESSIONAL JOKESMITH

THALIA, a Grecian spinster of sufficient antiquity to have attained eminent respectability even if she had not always been clothed in sanctity, at this late date still boasts an innumerable following of devotees throughout the earth. Upon the genuine illuminati the muse of comedy smiles, and they are happy; the others who think they are genuine, smile upon themselves and are just as happy.

The Interviewed

Perhaps it doesn't matter much whether one is genuine or not, so long as the plating doesn't get scratched; but when it does get scratched—aye! there's the rub.

Thalia's high priest, like most flowers in the crannied wall with inexpedient Latin appellations, has a nickname—Roy McCardell. Mr. McCardell is probably the highest priest in New York, for the altar before which he burns nonsense to the muse, is so high up in the *World* building that the visitor, unless he has an invincible instinct for figures other than figures of speech, loses count of the floors as the elevator soars upward. At such an altitude, a lofty frame of mind is imposed upon all as a mere physical necessity; one can touch only the high places.

The contract to furnish the amusement of the world might stagger a timorous man, but, after years on the job, Mr. McCardell does not stagger—ordinarily. His arduous labor of cracking jokes has turned a few brown hairs gray—Mr. McCardell's hairs are under discussion, of course. The percentage of gray is small, however—perhaps one in twenty. An interviewer must not observe too particularly. Besides the gray hair, Mr. McCardell is further distinguished by the quizzical expression which is the inalienable right of any properly constituted comedian.

Having had plenty of experience as an interviewer, Mr. McCardell knows a thing or two about the game, and that makes it all the more fitting that he should finally play the martyr in a reversal of his usual position. Although he has not written a text-book for amateurs in the calling, he has the admonitions of such a volume on his tongue's end.

"Speed is of the utmost importance," said Mr. McCardell, "otherwise you are apt never to arrive anywhere. Frame up your questions before you go to see your victim, and then fire them at him as fast as you can pull the trigger. Don't give him a chance to talk; answer the questions yourself. If he doesn't agree with your answer, he will deny it, and that's about as much as he ought to say. If you let him talk any, he will foolishly blurt out something he will regret, and when you quote it in print he will go upon the housetops to proclaim you a member of the Ananias Club. You are absolutely safe as long as you make a man say anything he might have said, and as long as you make him say it so it sounds clever. Nobody objects to being thought clever—not even a clever man. There is little danger, moreover, of a man's denying a clever statement, for he thinks that he really must have said it.

"When I went to see Cardinal Logue in May, 1908," continued Mr. McCardell by way of specific example, "he told me to say anything kindly that I liked of Ireland, its men, its mothers, and its flowers, and he would not deny it. After a heart-to-heart exchange of ideas, when I got back to the office, so successful was the method of writing by a sort of mental telegraphy, that now I am quoted on a kind of St. Patrick Day post card."

Mr. McCardell held up a card emblazoned with brilliant shamrock leaves, and with a quotation from his interview with the Cardinal. An agreeable sensation it must be to find oneself quoted with such pomp and circumstance.

"Newspaper work and short story writing yields so much surer a remuneration to me," said Mr. McCardell, "that although my interest in the stage is most sincere, I may not return to dramatic labor. You see, a playwright's toil isn't ended by writing 'curtain' at the end of the last act. His play must be staged to suit the star, the manager, and the public, and not until they are satisfied can the author consult his own inclinations.

"I am convinced, however, that playwriting is like love: it is better to have written and failed than never to have written at all. The memories of The Gay Life are not all bitter, for there were my pleasant intimacy with the manager, the real picnics we had at rehearsals, and the knowledge that I had amused many whom I most wished to amuse. What commendation my play received came from the sources that give it greatest value."

Here are both disillusion and encouragement for those who aspire to the laurels of dramatic literature. The way of the playwright is as hard as that of the transgressor, but both have their compensations. Mr. McCardell has extracted much mirth from the brief career of The Gay Life, and he cheerfully philosophizes about it.

"In fighting stage traditions I invited disaster from the first," explained the author. The iconoclast always draws lightning. "At the rehearsal, when the flagman turned his back to the audience, there I saw a red bandanna handkerchief pinned to his coat-tail. I stopped the rehearsal and objected on two grounds: first, I denied that railroad people use red handkerchiefs—if any at all; and second, I declared that during all my intimate acquaintance with common people, one of whom I was, I never beheld anybody except a stage comedian going about with a bandanna pinned to his coat-tail.

"The old actor removed the trace of local color with extreme reluctance, saying: 'Mr. McCardell, take it from me, you make a great mistake. That handkerchief was good for a laugh.' After the muse of comedy, whom I had thus unintentionally insulted, had avenged herself by sending rain for a week, which compelled a liquidation of assets, the old comedian, more in sorrow than in anger, hunted me up to say, 'I told you so.'

"At the opening of The Gay Life in Providence, one actor whispered that his only recollection of that city was the rotten-egging of The Shogun twenty years before. We apprehensively guarded this memory from the rest of the company, but in vain.

"In my own opinion I lay the fate of The Gay Life to the fact that a practical kettle, steaming away most naturally, was cut out of the first act, tempered with the recollection that an embarrassing paucity of people paid to see the play.

"Many other reasons were given at the post-mortem following the demise of The Gay Life, but the most concise diagnosis was rendered by that eminent specialist in the wasting away of box receipts, Dr. A. Toxen Worm, who had set up with the play in its last moments. His opinion was that 'it lacked class.' I remember walking gloomily up Broadway with Dr. Worm in silence, after he had emitted this Delphic utterance, and together we turned in to see Forbes Robertson in The Third Floor Back, a play which not only did not lack class, but was evidently at the head of it.

"'There you see,' said old Dr. Worm, indicating

The Interviewer

first the crowded house and then the stage with a comprehensive sweep of his arm, 'if you had put gaiety into your play instead of Paul Armstrong, it would have been a knock-out.'

"All I could do was to sigh and to say: 'It was merely a matter of mistaken judgment. I thought I had picked out the more important of the two.'" Mr. McCardell spoke with a gentle solemnity which added the desirable "class" to his humor.

"When we staged The Gay Life we painted over some of The Kreutzer Sonata scenery for our use. Whatever faults my play had, it certainly was funnier than The Kreutzer Sonata. When Bertha Kalich was going to revive the play for her tour through Ithaca, Rome, Syracuse, and the rest of the Greek and Roman up-State circuit, she sent for this scenery, not knowing what a metamorphosis the curse of the storehouse had wrought. When Madame Kalich walked for rehearsal into what looked from the back like a Yiddish flat in Hester Street, only to find herself in Maria's fifty-cent table d'hote restaurant, she had a hysterical outburst of temperament, and there was no show that night.

"As I wanted to live down The Gay Life by writing something besides a tragedy, I am willing to meet all managers—syndicate or independent—on the basis of forgive and forget. Although I have a select line of musical comedies, the producers manifest a reluctance amounting to timidity for giving my genius the air again. If it is true—as some well-meaning friend assured me—that The Gay Life was ten years ahead of time, I am waiting for the average intelligence to catch up with me."

When that event takes place it will be a happy day for the whole race. Meantime, like Oliver Wendell Holmes, Mr. McCardell will not dare to write as funny as he can.

"One thing is certain; some of our recent failures have been better than some of the successes of earlier decades. If that means anything in particular—and some gentlemen from Missouri may be inclined to think that it doesn't—it means that the public taste is improving. I feel quite secure, however, in predicting that Shakespeare will never come back and win the belt. Of course, he is always respectable, educational, and even readable, but people do not live in any such tumult of blank verse, and it is more of a mental strain to sit through five acts of him than most people care to undertake."

Mr. McCardell does not contemplate competition with the Elizabethan bard—and that makes it easier for Mr. McCardell, Mr. Shakespeare, and us.

CHAUNCEY L. PARSONS.

"I invoked disaster by objecting to the traditional red bandanna handkerchief pinned to the comedian's coat-tail."

JOSEPH YANNER.

White, N. Y.

Joseph Yanner, whose portrait appears above, has been very successful this season in the title-role of The Lottery Man, under the management of the Shuberts. He made a distinct hit in the part, his personality and ability as a light comedian receiving the highest praise from press and public everywhere.

STOCK FOR SYRACUSE.

The H. M. Horkheimer Amusement Company announces the full cast for the stock company which will be sent to the Wieting Opera House, Syracuse, N. Y., for an opening on Monday, April 17. The company which will be known as the Wieting Players, will contain William Ingersoll as leading man, Julia Booth as leading lady, and the following players:

Clifford Leigh, Robert LeSueur, Norman Phillips, Walter Fredericks, Selma Romaine, James Y. Ford, Reynold Williams, Mark Harrison, Frank Lane, Leonora Oakford, Elizabeth Talmadge, Gladys Fairbanks Murray and Lidaise Gilyard. The company will open in Soldiers of Fortune and continue with The College Widow, and If I Were King.

THE REAL NAPOLEON.

Edwin T. Heys produced a new historical drama, built aronud the stirring events in the life of the great Napoleon Bonaparte, by Juan Buonaparte, great grandson of the great dictator, and Arthur Shirley, at the Gaiety Theatre, Manchester, England, March 9. The play is called The Real Napoleon and the title role is played by Juan Buonaparte. From Manchester the play goes on tour through Blackburn, Dublin, Belfast, Cork, Glasgow, Edinburgh, Aberdeen, Dundee and Newcastle, arriving in London for Coronation week. The company includes Jessie Belmore, Jessica Black, Verity Wade, Miss More-Dunphie, Charles Ashwell, Val Gully, Paul Lovett, Charles Barrett, Lawrence Grove and Alfred Richards.

KOLB AND DILL STILL AT IT.

Rumors from San Francisco to the effect that C. William Kolb and Max Dill are to make up their differences and again to appear as a team are quieted for a time by the persistent accumulation of papers in the suit. In answer to his former partner's complaint for dissolution of the partnership, Mr. Dill filed his side of the story March 17. He accuses Kolb of having acted in a domineering manner on numerous occasions. Kolb, it will be remembered, came East, but made little impression in his partnership with Max Rogers. He and Rogers have separated. Dill, without his partner, has not been over-successful. A resumption of the partnership, seemingly, would be to the interests of both.

BEN-HUR IN AUSTRALIA.

Under a new arrangement just effected with Klaw and Erlanger by his American agent, Walter C. Jordan, J. C. Williamson is proceeding with his second production of Ben-Hur in the Antipodes. The production will be elaborate and costly, and considering that Mr. Williamson's original production of Ben-Hur, made some eight years ago in Australia at a cost to him of $53,000, was totally destroyed by fire in Sydney during the third week of its run there in 1902, in which same fire Mr. Williamson also lost what was then his principal theatre there, it is apparent that the Australian manager suffers neither from superstition nor lack of grit in assuming so great a financial risk a second time.

THE NEW NEW THEATRE.

To insure the perfect acoustics in the New Theatre which is to be erected behind the Astor Hotel, Boston and New York architects will be engaged to consult with Prof. Wallace C. Sabine of Harvard. The architects are C. H. Blackall of Boston, and Messrs. Warren and Wetmore of New York.

VAUDEVILLE PRODUCERS COMBINE.

The New Association to Fight the White Rats Actors' Union's Demands.

At the adjourned special meeting of the Vaudeville Managers' Protective Association, held Thursday afternoon at its offices, 1493 Broadway, sixty new members were admitted, managing about 300 theatres and including Sam Scribner, who represents the Eastern Burlesque Wheel, and Herman Fehr, of the Western Burlesque Wheel. It was decided to admit to membership any theatre owner or manager in whose theatre vaudeville acts are presented, whether it be a vaudeville theatre, burlesque theatre, moving picture theatre, or that in which musical comedies are presented, thus very greatly widening the scope and extent of this Association. The following brief was sent out by the Association:

The chief subject of discussion was the threat of the White Rats Actors' Union to insist on the "closed shop" in theatres presenting vaudeville acts, which the managers understand to mean that the White Rats will insist upon the managers employing only Union actors, and that the Union members on any vaudeville bill will refuse to perform with non-Union actors. The answer of the Vaudeville Managers' Protective Association, comprising those engaged in operating both high class and popular price vaudeville, is as emphatic as it is brief, and is that they will never consent to a "closed shop." It is the intention of the managers to insist upon an "open shop" and the right to engage vaudeville artists according to merit alone and regardless of any affiliation with any Union; and the managers will not accept the dictation of the White Rats Actors' Union, or any other body affiliated with it or otherwise as to the selection or employment of vaudeville artists, and the members of this Association will absolutely refuse to employ any vaudeville artist, a member of the White Rats Actors' Union who violates his contract with any manager in this Association by refusing to perform because of the employment of non-Union artists, or, in other words, who walks out of any of the theatres of the members of this Association because some of the bill may be non-Union artists. And this applies whether the manager affected operates a moving picture theatre or a first-class vaudeville theatre, and whether he owns one theatre or fifty. This Association deems it only fair to artists generally, and especially to those who have not as yet joined the White Rats Actors' Union, to state its position in advance of the time when, according to advertisements of the White Rats Actors' Union, it is intended to demand the "closed shop," so that the vaudeville artists may decide their future course of conduct for themselves.

LONDON FOLLIES AT WEBER'S.

The London Follies, said to have been a popular form of divertisement for a dozen years in London, is to be produced here by Norman A. Blume, who has been actively engaged in the attraction at the Apollo Theatre, London, for the last eleven years. Joe Weber's Theatre has been selected by the producers, and the opening performance will be given there immediately after Easter. Mr. Weber signed contract with the London Follies management months ago, so that Alma, Where Do You Live? which has been playing there, will terminate its engagement Saturday evening, April 15.

Following the run of the London Follies, which probably will extend into the middle of the Summer, Mr. Weber will present Edmund Breese in The Decision, supported by Ben Johnson, Hans Robert and others. The London Follies is all music and comedy of the frothiest order.

THE SUFFRAGE MATINEE.

Two one-act plays, A Woman's Influence, by Gertrude E. Jennings, and How the Vote Was Won, by Cicely Hamilton and Christopher St. John, were given at the matinee benefit for the Women's Political Union, at the Lyceum Theatre, March 21. Mrs. Sarah Cowell Le Moyne gave a reading and Eric Dahlgren contributed a harp solo.

The cast of A Woman's Influence: Herbert Lawrence, Frank Gheen; Margaret, Grace Griswold; Miss Thicket, Mrs. James Duane Livingston; Aline Perry, Mrs. Gertrude Bennett Dickey; Mary Ball, Ruth Draper.

The cast of How the Vote Was Won: Horace Cole, Merritt T. Wyatt; Ethel, Mrs. Gertrude Bennett Dickey; Winifred, Gertrude Gheen; Agatha Cole, Mrs. Lawrason Higgs; Molly, Edith Morgan; Madame Christine, Madame Gregori; Maudie Sparks, Martia Leonard; Miss Lizzie Wilkins, J. W. Brannan; Lily, Miss O'Connor; Gerald Williams, O. M. Schwarz; Ponto, Jane Austen.

MAY BUCKLEY FOR LITTLE MISS FIX-IT.

May Buckley has been engaged by Werba and Luescher for an important role in Little Miss Fix-It and joined the company in Philadelphia Thursday. Miss Buckley was last seen in New York in the title role of The Little Damozel. Little Miss Fix-It, in which Nora Bayes and Jack Norworth are the stars, will be seen in New York April 3, following Elsie Janis at the Globe Theatre. Miss Buckley has been selected to play the part of a New York suffragette who has nearly lost a husband while endeavoring to win votes for women. Werba and Luescher have also engaged Estelle Perry, Moona Triest, Vivian Rushmore, and Alys Belga for the same production.

PENCILED PATTER.

The New York Theatre has gone over to moving pictures. Well, after Jumping Jupiter we guess it can stand for most anything.

At five o'clock every afternoon at a moving picture show in the Bronx a slide is thrown on the sheet reading, "It is now five o'clock," and all the married women in the place rush home to cook their husbands' suppers. If they ever should forget the slide a lot of poor men would have to go hungry.

The White Rats' ball was some affair. Believe us, the joy was unconfined. If any one didn't have a good time sickness must have been the cause. Stella Mayhew got the first prize for ladies, and a youngster named W. R. Anderson, who was made up to represent a White Rat, was awarded the first of the prizes set aside for the rougher sex. Everybody and his friends were there, and they all hated to leave when Fred Hylands' very excellent orchestra struck up "Home, Sweet Home." Oh, yes, by the way, Harry Mountford looked very handsome in his English cut evening duds. He liked his opera hat so much he carried it folded in his hand all evening. "Monty" Montgomery ordered so much wine the waiters were all in from carrying it. Yea, Bo, it was a merry evening.

It must seem good to the acts taken off the blacklist to play in theatres that contain an audience, and it also is very pleasant to know you do not jump from New York to New Orleans and then back to Brooklyn, as some of the acts have done.

The shows are closing daily,
The stars' joy it does not kill.
They will learn some songs and gaily
Go in dear old vaudeville.

WHEN?

Will Martin Beck have a theatre in New York?

Will vaudeville managers tell the truth?

Will some one get new ideas for moving picture stories?

Will daily newspapers stop taking actors' jokes without giving them credit for them?

Wolfe Gilbert, the big noise of the Parody Writers' Union, is coming East soon. Since he has been West he has planted his "They Tell Me" column in some Western towns where nothing has ever been planted before, and the natives have greeted him with open arms. "They Tell Me" he is some hit in the West, too.

Money Circulation Note.—Harry Lauder will arrive in New York early next Fall. This is made known now so any one who wishes to interest Mr. Lauder in any investment may prepare to get their money bags open. (Officer ——.)

The Vaudeville Managers' Association has been organized to "do each other good." They will, if they get a chance at each other.

Wouldn't it be a good idea for some woman to go in vaudeville and bill herself as "The Little Girl with the Big Voice"? (There are only about six or seven thousand using that billing now.)

When it comes to laws, New York is a fine city. The bill prohibiting the ticket speculators from doing business on the sidewalk went into effect last week. Are the speculators off the sidewalk? Not so the naked human eye could notice it. We think Joe Miller, the fellow who wrote the joke book, had a whole lot to do with the laws of our greater city.

George Beban is resting in town this week. He goes out in vaudeville again next week for a short time, after which he will go away to the country prior to engaging his company for his starring tour.

Buffalo Bill (Colonel W. F. Cody) may be a United States Senator. If any one on the floor of the house should disagree with Bill he could buffalo him with some of his sharpshooting glass ball breakers. Then again, if Buffalo Bill can go to the Senate, the Ringling Brothers ought to be good enough to go to Congress.

The Winter Garden fooled the people by opening on one of the dates advertised. They show vaudeville there in such an advanced style it's ahead of itself.

Anna Purcell, "Danny" Plunkett's office manager, startled Broadway last week with a hat that has Paris out-Parised. The cars all stop every time she appears on the street. After all, there's nothing like a quiet little headpiece to make people jealous.

Vaudeville acts may come and go, but chorus girls go on forever.

Actors now spend their money on automobiles instead of on Long Island lots, as formerly.

Now that there is no opposition, a lot of acts will resume their right names.

The U. B. O. office will appoint guides to conduct the ex-Morris acts to the United Offices. It's so long since some of them have been there they forget.

Many are called, but few get bookings in vaudeville.

THOMAS J. GRAY.

AMERICA ON THE ENGLISH STAGE.

On March 20, the Stage Society in London produced a four-act play called Business, by Goldsworthy Lowes Dickinson. In it, the leading male character John D. Rockefeller applies all the methods of high finance and ostentatious philanthropy until shot by enemies. The opposition is led by Ida Tarbell. The play holds up most things American as terrible examples. George Bernard Shaw has crowned the satire with his approval.

ACTORS' FUND HOME NOTES.

Mr. and Mrs. Percy G. Williams recently presented to the guests of the Actors' Fund Home a large box of choice fruit, which included more than one hundred large California navel oranges. It was greatly relished by the retired thespians.

J. G. ("Daddy") Bauer, who went from the Actors' Fund Home to St. Vincent's Hospital, Staten Island, last July, is still there, and although he has long been confined to his bed, keeps in apparently good spirits, and remains in the same physical condition, there having been no change for the better or worse for many months. Mr. Bauer is an English actor who came over here with the late E. J. Henley in 1879. He is in his eighty-eighth year.

MORE OPERA IN ENGLISH.

Thais will be produced for the first time in English, by the Aborns at the Boston Opera House on April 17, after which it will come to New York for a run. It will be succeeded at the Boston Opera House by a new version of The Tales of Hoffman which is being prepared by Charles Henry Meltzer and will open there on May 15. Several members of the company now presenting The Bohemian Girl at the Majestic Theatre are rehearsing for Thais under Carlos Nicosia who is conducting the rehearsals.

CONEY ISLAND PARK, CINCINNATI

Joseph E. Girard, who managed the amusement features last season at Coney Island Park, Cincinnati, so successfully, has been re-engaged for the coming season with enlarged responsibilities. Lee H. Brooks, president of the Coney Island Company, was the guest of Mr. Girard at the latter's Winter home at Pass-a-Grille, Fla., for several days recently and together they worked out plans for many improvements and a great season at the popular resort.

CURRENT AMUSEMENTS.

Week ending April 1.

ACADEMY OF MUSIC—Stock co. in Quincy Adams Sawyer—13 times.
ALHAMBRA—Vaudeville.
ASTOR—Holbrook Blinn in The Boss—9th week—67 to 74 times.
BELASCO—The Concert—26th week—204 to 211 times.
BIJOU—The Confession—3d week—17 to 24 times.
BROADWAY—Lew Fields in The Hen-Pecks—8th week—59 to 66 times.
BRONX—Vaudeville.
CASINO—Louise Gunning in The Balkan Princess—21 times, plus 5th week—34 to 41 times.
COLONIAL—Vaudeville.
COLUMBIA—Marathon Girls Burlesquers.
COMEDY—William Collier in I'll Be Hanged If I Do—18th week—141 to 148 times.
CRITERION—Thais—3d week—16 to 23 times.
DALY'S—Baby Mine—238 times, plus 18 to 25 times.
EMPIRE—William Gillette in Held by the Enemy—7 times.
GAIETY—Excuse Me—7th week—49 to 56 times.
GARDEN—Mildred Holland in The Triumph of an Empress—10 to 18 times.
GARRICK—Frances Starr in The Easiest Way—214 times, plus 7 times.
GEORGE M. COHAN'S—Get-Rich-Quick Wallingford—172 times, plus 7th week—50 to 57 times.
GLOBE—Elsie Janis in The Slim Princess—13th week—95 to 102 times; A Star for a Night—1 time.
GRAND OPERA HOUSE—Victor Moore in The Happiest Night of His Life—24 times, plus 8 times.
HACKETT—Over Night—13th week—99 to 106 times.
HERALD SQUARE—Everywoman—5th week—34 to 42 times.
HIPPODROME—The International Cup; Ballet of Niagara—30th week; Marching Through Georgia—4th week.
HUDSON—Blanche Bates in Nobody Widow—10th week—156 to 163 times.
HURTIG AND SEAMON—Trocadero Burlesquers.
IRVING PLACE—Rudolph Schildkraut in Flachsmann als Erzieher—5th and 6th time; Kittschenbaum—4th and 5th time; The Merchant of Venice—3d time; Kettenglieder—2 times; Uriel Acosta—2 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Maude Adams in Chantecler—10th week—73 to 80 times.
LIBERTY—Christie MacDonald—in The Spring Maid—14th week—107 to 114 times.
LYCEUM—Mrs. Fiske in Becky Sharp—9 to 16 times.
LYRIC—The Deep Purple—12th week—90 to 97 times.
MADISON SQUARE GARDEN—Barnum and Bailey's Circus—2d week.
MAJESTIC—The Bohemian Girl—18 to 25 times.
MANHATTAN—The Nigger—32 times, plus 8 times.
MAXINE ELLIOTT'S—The Gamblers—22d week—175 to 182 times.
METROPOLIS—Cecil Spooner in The Two Orphans.
METROPOLITAN—Grand Opera co. in repertory—20th week.
MINER'S BOWERY—Miss New York Jr.
MINER'S BRONX—Cozy Corner Girls.
MINER'S EIGHTH AVENUE—Cherry Blossoms.
MURRAY HILL—Knickerbocker Burlesquers.
NEW—The Piper—27 to 30 times; The Blue Bird—149 times, plus 24 to 27 times.
NEW AMSTERDAM—The Pink Lady—3d week—17 to 24 times.
NEW YORK—Vaudeville and Moving Pictures.
OLYMPIC—Rose Sydell Burlesquers.
REPUBLIC—Rebecca of Sunnybrook Farm—26th week—207 to 214 times.
THIRTY-NINTH STREET—John Mason in As a Man Thinks—3d week—17 to 24 times.
VICTORIA—Vaudeville.
WALLACK'S—Pomander Walk—15th week—115 to 122 times.
WEBER'S—Alma, Where Do You Live?—27th week—208 to 215 times.
WEST END—Way Down East—8 times.
WINTER GARDEN—Spectacle and Vaudeville—2d week.

Gossip of the Town

THE PLEIADES CLUB ENTERTAINS.

Southern Night was celebrated at the Pleiades Club Sunday evening, March 19, the guests of honor being distinguished Southerners representing music, art, literature and the drama. Princess Amelie Troubetskoy and Rupert Hughes were the literary guests, Willa Holt Wakefield and Maclyn Arbuckle the dramatic representatives, Alice Nielsen and Riccardo Martin were there for music, and Elliott Dainger-field represented art. The general programme was contributed by Mrs. Hardin Burnley, who sang her children songs and gave impersonations of juveniles; Lois Fox in Southern songs, Betty Olds in renditions of Oliver Herford's poems, with musical settings and accompaniments by Hallett Gilberte; Howard Kyle, Adelaide Prince, Hugh Allan, and the presentation of Marse Covington, the one-act play by George Ade which has been presented so long by E. J. Connelly. The cast for Marse Covington included Sheldon Lewis, John Emerson, John Daly Murphy, Stephen Maley, and Henry Walthall. Dixie Hines, first vice-president of the Pleiades Club, was toastmaster. The attendance, notwithstanding the inclement weather, was the largest that has attended any previous dinner of the club this season.

SENATOR CODY?

"Buffalo Bill," otherwise Colonel William F. Cody, whose Wild West Show opens its farewell tour in Washington, D. C., April 17, and will come no nearer New York than Jersey City on May 1, may be "farewelling" in fact as well as in announcement if, as he threatens, he goes into politics. His name is prominently mentioned as one of the first two Senators from Arizona when that territory is admitted to statehood. The colonel modestly admits that there are many men of his State more capable than himself, but if his fellow Arizonians insist he will put aside all personal wishes and go to Washington.

A dispute between Mr. Cody (Buffalo Bill) and his partner, Major Gordon W. Lillie (Pawnee Bill) has aristn with their programme man, Joseph Mayer. The two Bills allege that Mayer owes them $3,036 out of a contractual debt of $12,026, while Mayer claims $10,000 damages because of the inferiority of the production, owing to which the advertising in the programmes fell off. Mayer has been asked to furnish a bill of particulars. Supreme Court Justice Seabury heard the case March 18.

THE CIRCUS OPENS.

Madison Square Garden opened its annual circus season Thursday evening, March 23, with the refurbished, renovated and immense Barnum and Bailey's Circus. The riot of color, the jangling of bands, vendors of all kinds and human curiosities, natural and artificial, were all present to delight the young in years and young in spirit. Many of last year's acts were so good that they were held over; for instance, Jupiter, the balloon horse, is still drawn up by a huge airship, and the other elephants repeat most of their previous tricks. The contortionists, the clowns in greater number than ever, jugglers, strong men and women, trained seals and seallons, "midair artists" and the skilled in eye, ear and hand, from every quarter of the globe, with their old-time "stunts," contributed to the general excitement of a big circus.

AN AUTHOR-ACTOR.

James Halleck Reid, author of The Confession, now at the Bijou, assumed the role of Josef Dumont, the French-Canadian, in his own play, Monday night. Theodore Roberts, who played the role, was compelled by a previous engagement to relinquish the part. Mr. Roberts is due in Portland, Ore., where Florence Roberts, Theodore Roberts, and Thurlow Bergen are to play a six weeks' engagement at the Baker Theatre, supported by the Baker Stock company. The opening bill, beginning March 27, is Jim the Penman.

AMENDMENT TO CALIFORNIA BILL.

The enforcement of the bill introduced in the California Legislature by Senator Hare, passed by the Legislature and signed by the Governor, which would prevent the appearance of actors or actresses under the age of eighteen years in that State, was found impracticable, and an amendment, which is practically the New York law, and which was suggested by the National Association of Theatrical Producing Managers, has been added as a rider to another bill called the Young bill.

EDWARDS DAVIS STOCK COMPANY.

Louisville, Ky., welcomed a new stock company Monday evening, March 20. Edwards Davis, well known for his artistic productions of sketches in vaudeville, is promoting the organization. The opening bill was Thompson Buchanan's A Woman's Way. In the company are Mrs. Davis (Adele Blood), Franklin Ritchie, Eugene Powers, Otto Kruger, Robert Bentley, Arthur Ashley, Irene Warfield, Vida Croly, and Marian Shelby.

MARY ANDERSON WRITING.

From London comes the report that Madame Antonio de Navarro (Mary Anderson) is collaborating with Robert Hichens on the dramatisation of his "The Garden of Allah." The play will be produced by the Lieblers at the New Theatre. Afterward it will have a London production, probably with Forbes-Robertson in the cast.

Annie Russell opened her season in Bayard Veiller's Gordon's Wife, in Norfolk, Va., last night, March 28. In the cast are Oswald Yorke, Charles Waldron, John Glendenning, Joseph M. Sparks, Thomas Tobin, Jr., Paul Byron, Harold Cheshire, Frank Butler, and Catherine Clarendon. Hugh Ford staged the production for the Lieblers.

The first benefit recital for Blanche Rice, who is slowly recovering from her recent illness, will be given at the club rooms of the Professional Women's League, to-morrow afternoon, March 30. The artists appearing will include Elisabeth Spencer, dramatic soprano; Mrs. Estelle Roure, soprano; Ines Crabtree, niece of Lotta Crabtree; Ella Gottschalk Bryant, pianiste; Belle Gold, comedienne; Signor W. Sorrentino, tenor, and Maurice Klein, baritone.

Marcus Mayer sailed for London on the *Laurentic* Saturday. He promises to write his reminiscences.

Frank L. Farrell gave a piano recital at Mendelssohn Hall last evening, rendering a fine programme in a manner that delighted his audience.

Charles Balsar was released by the Liebs, under whose management he had been rehearsing with Mabel Hite, for Eugene Walter's production of Homeward Bound, to play the part originated in the West by Arnold Daly and played later by William Courtney; but the piece has again been called off for the present, and Mr. Balsar will return to his home in Jackson, Mich., prior to opening as leading man with Jessie Bonstelle in Buffalo about May 1. Margaret Illington will take the piece out and appear in New York soon. In her company will be Ben Johnson, Frederick Burton, and Julius McVicker.

Harrison Grey Fiske announces the engagements of Kate Lester and Charles Harbury for important roles in Mrs. Bumstead-Leigh, the new comedy which Mrs. Fiske is to offer for the first time at the Lyceum on Monday, April 3.

Mrs. Borden Low, soprano, and Margaret Anderton, the English pianist, will give a recital in the ballroom of the Plaza Hotel this (Wednesday) evening, with Edward Falck at the piano, under management of A. Lenabio.

The new Empire Theatre in Syracuse was opened on Monday night under the management of Frohman, Klaw and Erlanger, with The Follies of 1910. It has a seating capacity as large as the New Amsterdam Theatre. The receipts for the opening night were the largest ever played to by a theatrical attraction in Syracuse.

The University of Rochester Dramatic Club presented a new play by Norman Lee Swartout, entitled Close to Nature, at the Lyceum Theatre, Rochester, N. Y., on March 16 and scored a big success. The comedy, which is described as a farcical episode in the life of an American family, is designed for professional use.

Alice Shaw, mother of the Shaw Twins, is seriously ill. The Twins have canceled their vaudeville dates and have returned to New York.

W. S. Butterfield, representing the Bijou Amusement Company, has added the Academy of Music, Saginaw, Mich., and the Majestic Theatre, Port Huron, Mich., to his circuit of theatres, taking over the leases from the Mose Reis Circuit. These late additions to the Butterfield Circuit will be devoted to legitimate attractions and will not conflict in any way with the vaudeville interests of the company, which now operates twelve first-class houses.

Mary B. Hunt, character woman for the Walford Stock company, Scammon, Kan., was married March 10 in that city to W. B. Pixley, a merchant of Scammon. The Rev. Father Hurley performed the ceremony in St. Bridget's R. C. Church.

Hayward Ginn is now playing Adam Ladd in Rebecca of Sunnybrook Farm, replacing Ralph Kellerd, and Edwin Smedley has replaced Ernest Truex as Abijah Flagg. Mr. Truex is to be with Ralph Hers in Doctor De Luxe.

On account of the numerous requests from players in New York for a special performance of Everywoman, Henry W. Savage gave a professional matinee at the Herald Square Theatre Tuesday, March 28. The guests of honor were the members of Mr. Savage's Excuse Me company at the Gaiety Theatre and The Prince of Pilsen company, which is playing this week in Brooklyn.

Behind the Scenes, Margaret Mayo's new play, will open in Rochester, N. Y., April 17. Bertram Harrison is making the production. In the cast will be Edna Baker, Margaret McWade, Ray Fuller, William Abingdon, Rockliffe Fellowes, William Raymond, and Bennett Musson.

Anthony Wills, author of The Lost Trail, took the place of Richard Vanderbilt as Escalante, the Ute Indian, in his own play at Payton's Theatre, Brooklyn, March 21.

A testimonial reception was given to Mrs. C. L. Bolton by the Professional Woman's League March 27 at 3 o'clock. Mrs. Bolton is soon to return to her home in California. Yesterday, March 28, a euchre was given at the club, of which Mrs. F. P. So Relle was chairman.

Faith Avery, who has been playing the ingenue with Wright Lorimer in The Shepherd King company which closed last week, has gone to Buffalo for a week's special engagement with George Fawcett to play the ingenue in a revival of The Great John Ganton.

Harrison Grey Fiske has engaged Kathlene MacDonell, who for the past two years has been a member of the Orpheum Players in Philadelphia, for the ingenue role in Mrs. Bumpstead-Leigh, the new comedy which Mrs. Fiske is to present at the Lyceum on Monday, April 3.

Manager John J. Goetchins, of the Opera House Players, Paterson, N. J., was in despair on March 9, when his leading woman, Henrietta Brown, was unable to finish her week's engagement, owing to a badly sprained ankle. The house was sold out for the week and it looked as though the money would have to be refunded. Mr. Goetchins made a flying trip to New York, found Una Abell Brinker in the audience at Hammerstein's, and prevailed upon her to help him out. Miss Brinker arrived in Paterson just thirty minutes before the rise of the curtain, without rehearsals, manuscript or lines. Nevertheless it is on record that she gave as fine an impersonation of Glory Quayle in The Christian as one would be likely to see in the best circumstances.

Edna Sands Dunham, soprano, will give a recital at Mendelssohn Hall this (Wednesday) afternoon at 3 o'clock.

Ben-Hur is still eclipsing records. During four performances at the end of February in Crawford Theatre, Wichita, Kan., over 20,000 paid admissions and excursions were run from all over the State. On the opening night Mayors from twenty-two neighboring towns, with their wives, occupied boxes as guests of E. L. Marthing, the manager.

Liebler and Company have accepted for early production a new four-act play entitled As It Was in the Beginning, by T. Wigney Percyval, of their Pomander Walk company, playing at Wallack's. It is the story of a man and his wife whose early struggles have been replaced by a prosperity which has finally forced them apart. The scenes are laid in South Africa, a region with which Mr. Percyval is familiar through his frequent visits. Mr. Percyval is part author of a number of dramas, one of which, Sunday, was played in New York by Ethel Barrymore.

A. H. Woods says that of the audiences that see Julian Eltinge in The Fascinating Widow, 95 per cent. are women.

Caro Roma, the well-known prima donna and composer, has assumed the management of the musical columns of a new monthly magazine.

The farewell appearance of Isadora Duncan and Walter Damrosch with the New York Symphony Orchestra, announced for Thursday afternoon, March 16, has been postponed to the evening of Friday, March 31. This will positively be Miss Duncan's last appearance, as she sails for Europe the following morning, April 1.

Mr. and Mrs. Arthur Stringer (Jobyna Howland), together with Mr. and Mrs. Arthur William Brown, sailed from New York recently for Naples and the Riviera. At the end of March they will go north to Paris for the early part of the Summer.

F. E. Johnson, who for the past four years has successfully managed the Colonial Theatre at Akron, Ohio, for Nixon, Cohan and Harris, has accepted the management of the New Majestic at Port Huron, Mich. The Majestic has just been leased by W. S. Butterfield, the successful Michigan magnate, who controls the following vaudeville theatres: Grand Rapids, Jackson, Saginaw, Bay City, Kalamazoo, Battle Creek, Lansing, Flint, Ann Arbor and Hammond, Ind. It is Mr. Butterfield's intention to keep his theatres open during June, July and August, offering stock vaudeville and musical attractions. He offers eight weeks of good time.

Hamilton Revelle sailed the other day for England, where he will appear in May under the management of Martin Beck. His play will be Susan's Gentleman, a comedy by Kate Jordan. Through arrangement with Alfred Butt, the premiere will be at the Palace Theatre. In September Mr. Revelle will return to this country with Susan's Gentleman.

The Reformed Candidate by Edward A. Gest of Detroit has been accepted for vaudeville production by Maclyn Arbuckle. The sketch will have its first presentation in Chicago.

Madame Sherry will be produced by Charles Frohman, Al Woods, Fasee, and Lederer in London, Easter Monday. An American cast for the production will sail April 5.

Mark Fenton of the Southern Madame X company, has retired from the cast and is in the hospital in Fort Kulac, Wis., suffering from inflammatory rheumatism.

Ada Darette of Chicago has joined The Starkey Players company at the Liberty Theatre, Savannah, Ga.

By the will of Walter Browne, the playwright, his widow, Clarissa Elisabeth Browne, receives his estate amounting to $1500.

Rosetta Nier of the Chocolate Soldier company played and sang the prima donna role on one hour's notice to the complete satisfaction of management and public.

Amour en Manoeuvres, a military farce by Monesy Eon, was produced at the Palais Royal, Paris, France, on March 11. In the cast is Arlette Dorgere.

PHILADELPHIA.

Good Business Reported for a Variety of Plays —The Operatic Question Settled.

PHILADELPHIA, March 28.—There were four new attractions in town and the premiere of a new opera last week, besides the usual number of hold-overs. All the theatres had good houses and the advance sales are very heavy.

The plays new here were Alias Jimmy Valentine, at the Adelphi; The Cub, at the Lyric; Little Miss Fix-It, at the Chestnut Street Opera House, and The Joy Rider, at the Grand Opera House. Quo Vadis was the new opera produced for the first time in the United States Saturday evening at the Metropolitan Opera House.

The holdover attractions included The Country Boy, at the Walnut; John Barrymore in The Fortune Hunter, at the Lyric; his sister, Ethel Barrymore, in her farewell week at the South Broad, presenting The Twelve-Pound Look and Alice-Sit-by-the-Fire, and Madame Sherry, at the Forrest.

Dustin Farnum, with a company of able supporters, starred at Keith's in Edward Peple's one-act play, The Little Rebel. Eddie Leonard and Mabel Russell were also well received, and the rest of the bill was just as meritorious.

Alias Jimmy Valentine enthralled, excited and deeply touched large audiences at the Adelphi. The appealing portrayal of the titular character by H. B. Warner is full of a certain indescribable quaintness, whimsicality, and even poetry.

Jack Norworth and his attractive wife, Nora Bayes, starred at the Chestnut Street Opera House in a rollicking bit of nonsense, neither a musical comedy nor a farce, entitled Little Miss Fix-It. The Norworths live in Philadelphia and are playing before sympathetic, enthusiastic and large audiences, who enjoy the pleasing, soothing mental tonic. The show has also lively, catchy songs, the work of the versatile Mr. Norworth and his wife. The staging is good and the cast will without doubt prove all that is expected of it. The plot of the comedy deserves upon the elusive attractions of the element is throughout. The play, however, as an entertainment, may be classed as "quite."

The Cub, by Thompson Buchanan, with Douglas Fairbanks starring, was at the Lyric, preceding the presentation of the inscribed play The City, which appears in Philadelphia for a protracted stay.

The Joy Rider, a new farcical comedy in which George Sidney, the Hebrew comedian, is provoking laughter, appeared at the Grand Opera House. Mr. Sidney is his familiar fun-making ably led the laughmaking forces. He was admirably supported by Dick Humis, Waldo Whipple, Hudson Freeborn, Carrie Webber, Wynne Richards, Marie Hogan, and Leona Durrad. The large mixed chorus and the graceful pony ballet were important features.

The question of opera in Philadelphia next season was definitely decided last week, when H. T. Stotesbury, president of the local opera co., announced that he would personally assume the $45,000 opera deficit of this season. The loss is attributed to faults in management and second-rate singers being given the leading parts. Still, we have had some very fine operatic productions here this year, and it must be remembered that the premiere productions of two great operas were given in the Quaker City. Now that Mr. Stotesbury has solved the financial difficulty there is no doubt that next season will be a brilliant one and the managers will profit by the unavoidable mistakes of the past. Monday night Aida was sung; Wednesday night, Rigoletto; Friday night, Carmen; Saturday afternoon, Tales of Hoffman. The Secret of Suzanne, with the added attraction of Anna Pavlowa and Mikail Mordkin and the Imperial Russian Ballet.

Saturday night the first performance in America of Quo Vadis was given. The cast included Zeppilli, Granville, de Cisneros, Brassler, Gilly, Dalmores, Renaud, Huberdeau, Dufrasne, Arimondi, Crabbe and twenty other principals.

Saturday night the Philadelphia Orchestra rendered another excellent Wagner programme at the Academy. The success of the concerts can be attributed to the care with which the programmes are selected and the excellent way in which they are interpreted by the conductor, under the leadership of the incomparable Pohlig. Tuesday afternoon Bessie Abott and David Bispham gave a varied programme of lieder and operatic numbers.

This week the new attractions in town include The City, at the Lyric; Kyrle Bellew in Raffles, at the South Broad, and A Modern Salome and Three Weeks, at the Grand Opera House.

J. SOLIS COHEN, JR.

NOTES OF VARIOUS ACTIVITIES.

Owing to the number of new attractions which Delamater and Norris will operate next season they offer to lease Beverly of Graustark, one of the biggest road successes of the past two seasons, for certain territory, and for stock. As in the past, they will operate one Beverly company and possibly two. Their new productions will include The Firing Line, a dramatization of Robert W. Chambers' novel by Richard Walton Tully, which will have a Broadway bearing; Truxton King, by George Barr McCutcheon, My Cinderella Girl, and a new musical production as yet unnamed.

The Aviator, which was used as a starring vehicle for Wallace Eddinger, is a farce comedy with a birdman as the hero. The piece is offered for stock or road tour by the American Play Company. It has a good line of printing.

Manager John W. Hart, of Hart's Theatre, Philadelphia, has a few weeks open which he would like to fill with good melodrama or musical comedies.

Stock organizations for Spring and Summer seasons are wanted in several good Michigan towns in theatres controlled by W. S. Butterfield, Battle Creek, Mich.

The Washington Park Theatre, hotel and park, fully equipped, is offered for rental by John T. Dempsey, 209 Broadway, Bayonne, N. J.

The New York Dramatic Athenaeum and Stage Career Agency, conducted by Louis Hallett, with business offices in the Knickerbocker Theatre Building, differs materially from the School of Acting. It embodies the instruction features of the school, but goes further in making an effort to manage and direct the careers of patrons. Applicants do not contract by the term or lesson, but for complete qualification, which includes coaching until they are "master good" in a regular engagement. The training course takes in all the stage business, both of the footlights.

Blanche Hall will complete her engagement with Belle Bears in The Next Day the last of April. Miss Hall is one of the best known stock leading women, unusually versatile and with pronounced ability. She would consider engagements for Summer stock or productions.

WASHINGTON.

President Taft Loves the Theatre—Attractions of the Week—Amusement Notes.

WASHINGTON, March 28.—The Lenten season shows but little effect upon theatre patronage. The openings for the current week maintain an exceptionally high standard.

Billie Burke is the drawing magnet at the National in Suzanne, and the curtain-raiser, The Philosopher in the Apple Orchard, founded upon one of Anthony Hope's delightful short stories. An excellent supporting company includes George W. Anson, Julian L'Estrange, Conway Tearle, Harry Harwood, Lumsdan Hare, G. Harrison Carter, Rosa Rand, and Alison Skipworth. Next week, Lillian Russell in In Search of a Sinner.

Because of the death of the father of Sam Bernard, star of He Came from Milwaukee, the week's attraction at the Belasco Theatre, the playhouse will be closed the first part of the week. The date of opening of the Belasco depends on the return of the star after the funeral, which has not yet been set.

Charles Cherry is at the Columbia Theatre in Seven Sisters. Others of an excellent supporting company comprise Wilfred Draycot, Shelley Hull, Gaston Bell, John R. Hollis, Bergere Thornton, Alice John, Charlotte Doty, Eva McDonald, Gladys Smith, Virginia Hamilton, Portia Mara, and Mrs. Clara T. Bracy. Next week, Thurston, the magician.

Happy Hooligan, with the comedian, Ross Snow, is at the Academy of Music. Individual successes were scored by Ani Hill, Marie Elmer, Ward and Raymond, W. H. Davis, and Walter A. Bohme. Next week, Graustark.

The bill at Chase's is headed by the new eccentric character comedian, Hugh Herbert, in A Son of Solomon; the Hibernian comedy stars, Thomas J. Ryan-Mary Richfield and company in one of the best of the Haggerty sketches by Will M. Cressy, entitled Mag Haggerty's Visit; Les Cadets de Gascogne, a French operatic quartette of excellent singers; Bernard and Dorothy Granville introduce the Miss Boy and Girl; the International Polo teams, the Shamrocks and the Thistles, will be seen in a polo indoor match. Marie and Billy Hart present the musical sketch, The Circus Girl and the Italian Troubadours.

The President signalized his return from his trying southern trip by relaxation at the theatre, attending in turn the Tetrazzini concert at the Belasco, the Adelaide Thurston performance of the comedy, Miss Ananias, at the Columbia, and The Dollar Princess at the National. He was accompanied by Mrs. Taft and invited guests of the White House.

The fifth and last concert of the Boston Symphony Orchestra series was given at the National Theatre last Tuesday afternoon, March 21, to a crowded house. The soloist was Madame Jeanne Jomelli, who achieved a triumph.

In last week's programme at Chase's, A Royal Romance, by Edmund Stanley and company, was not given as scheduled, and a substitute act was presented by John C. Rice and Sally Cohen. They gave a laughable skit, The Bachelor's Wife, in which an invalid crank wins back health and a charming wife in a highly amusing manner.

Robert S. Barnett, a newspaper man from Mexico City, has entered the field as an illustrated lecturer. At the Columbia Theatre Sunday night he interested a large audience in his description of Mexico.

The Dainty Duchess company is at the Gayety and has two attractive burlesques in Lovers and Lunatics and Too Many Wives. Joe Morris, the Hebrew comedian, heads a large co. The Star Show Girls are at the Lyceum presenting two lively travesties: Willie Green's Reception and The Model Surprise. Both houses are largely attended.

The vaudeville bill at the Casino presents Roberts, Hayes and Roberts in The Cowboy, the Lady and the Swell; the Four Musical Kleists; Frankie La Marche, the Buster Brown girl; Otto Viola, the barrel jumper, and Billy Beverly, the character singer and impersonator.

Manager Frederick G. Berger has returned from New York with a grip full of comedies for the coming Summer stock season of the Columbia Players, at the Columbia Theatre, which commences Easter Monday, April 17. With the exception of the opening play, Her Husband's Wife, secrecy is maintained regarding the personnel of the company and the plays to be given.

The various organizations under the conductorship of Heinrich Hammer—the Washington Symphony Orchestra, the Choral Society and the Washington Saengerbund—combined in a testimonial concert to their leader Friday afternoon at the Columbia in recognition of his untiring efforts as their director and appreciation of his talented service in a position entirely gratuitous. The house was crowded.

Washington Aerie, No. 125, Fraternal Order of Eagles, held memorial services for their departed dead at the National Theatre Sunday night, with impressive ceremony. The theatre was filled to overflowing. The sacred music was rendered by the United States Marine Band.

JOHN T. WARDE.

LOUISVILLE.

John Drew Pleased Macauley's Patrons—An Old Favorite at the Avenue.

Macauley's Theatre was dark the first three nights of week, beginning 20. John Drew and a very strong co., including Isabel Irving, Hassard Short, and Mary Boland, finished the week in the W. Somerset Maugham's Smith, scoring the usual success. Mr. Drew was at his best.

At the Shubert Masonic The Honeymoon Trail and Madame X divided the week 20, and will be followed by the New Orleans Grand Opera co. April 3-8.

The time-honored East Lynne demonstrated its staying qualities by attracting overflowing houses at the Avenue 19-25.

At Cripple Creek is underlined at the Avenue.

Pads and Follies, with Roger Imhof featured, was the burlesque offering at the Gayety, and Billy Watson and a strong co. at the New Buckingham week ending 25. Both houses played to capacity with these strong attractions.

Vaudeville also drew well at B. F. Keith's Mary Anderson Theatre with Grant and Hoag, Belleclair Brothers, the Old Soldier Fiddlers, and Hermni Shove co.

The offering at Henkins' included Pearl and Roth McCormack and Irving, and the Four Dancing Nags.

A really notable event of the week was the opening of the season at the Walnut Street Theatre of the Edwards Davis Stock co. A Woman's Way, the Thompson Buchanan play, was the inaugural, and it was admirably well played by Adele Blood, Franklin Richie, and a well-balanced co. Business was good throughout the week 20-25. Arizona next.

Rudolph Hynicka, of Cincinnati, one of the owners of the Gayety, was one of the visitors of the week. Al. Bourlier, the veteran local manager, has made a big success of the new burlesque house.

Arrangements are being systematically and thoroughly made, looking to the success of the big musical May festival. Only artists of high reputation have been engaged, and the Walter Damrosch full orchestra will again fill its accustomed part of the programme.

Harry Cuscaden filled acceptably a number of parts at the Walnut Street under the Chester Devonde reign. He is a relative of Maude Adams, and as a child artist appeared successfully with Ezra Kendall a number of years ago.

The Cabbage Patch, a Louisville locality, made famous by Cale Young Rice's familiar story, and its dramatisation, is undergoing a transformation. An organisation of charitably inclined women is doing a meritorious work for the relief and upbringing of the dwellers in "the patch."

CHARLES D. CLARKE.

ST. LOUIS.

Trixie Friganza and Frederick Bowers Made Many Friends—MacDowell and Trescott.

The Sweetest Girl in Paris, at the Century, pleased full houses 19-25. Trixie Friganza and Frederick Bowers headed a very clever lot of players. The songs and burlesque imitations of Miss Friganza made a hit. Bowers has a fine voice and good delivery. Alexander Carr and Katherine Howe Palmer deserve special mention. The offering was beautifully staged and executed.

Zelda Sears in The Nest Egg returned for a tremendously successful week 19-25 at the Olympic. Miss Sears was ably assisted by Evelyn Varden and Charles Gotthold.

Marguerite Clark continued in Baby Mine at the Garrick with as much success as the first week.

Mary Mannering returned to the Shubert in A Man's World 19-25, and, as Frank Ware, her candor, simplicity and repression won for her many new friends. Malcolm was clever and the co. competent.

The American offered Leona Watson in The Golden Girl 19-25. Miss Watson's clear soprano voice and calm manner proved very pleasing. Addie Barrett, Opal Scott and Reko Velvan did good work.

The Imperial had Melbourne MacDowell and Virginia Trescott in Antony and Cleopatra, supported by the able Imperial Stock co. MacDowell has a commanding presence and powerful voice. Miss Trescott was very pleasing and won many friends.

Havlin's held forth with The House with the Green Shutters 19-25. Co. was capable and Jack Sharkey was very entertaining in the role of Joe La Farge.

Bills for 26-April 1: Shubert, Konrad Dreher and co. in Die Fidele Bauer; Olympic, John Drew in Smith; Century, Katy-Did; Garrick, M. Jules Layolle's French Grand Opera co.; American, The Honeymoon Trail; Imperial, MacDowell and Trescott (stock) in La Tosca; Havlin's, My Friend from Dixie.

FREDERICK DOYLE.

CINCINNATI.

Adeline Dunlap Well Received at the Lyric—The Record of the Week.

Madame X drew great crowds to the Lyric 26-April 1. Adeline Dunlap appeared in the title-role. The co. is good and scenery beautiful.

William Rock and Maude Fulton in singing and dancing creations were the leading attraction at the Columbia 26-1. Many other attractive features were also on the week's bill.

No Mother to Guide Her, a splendid city and country melodrama, drew large crowds at Heuck's 26-1.

Billy Watson and the Beef Trust Girls in Lori in Japan was the popular offering at People's 26-1, and received good patronage.

John E. Brennon, formerly associated with the co. playing Way Down East, was the leading attraction at the Family Theatre the past week, in an original comedy entitled Home Again.

Ray Samuels and Her Pickaninnies was the headline feature at the American 26-1.

A. J. McNAIR.

VAUDEVILLE HOUSES.

The vaudeville bills of the week are:

Fifth Avenue.—Paul Armstrong's latest one-act play, which he calls A Romance of the Underworld, the biggest act ever attempted on the vaudeville stage, having twenty-one speaking parts; Marion Murray and company in their comedy farce, The Prima Donna's Honeymoon; Belle Baker, comedienne; Jack and Violet Kelly, the original Australian stock whip manipulators, in a new act; Clifford and Burke; Leon Rogee, the whistler and imitator; Maxim's Models; Mallia and Bart, and Edwards, Van and Tierney.

Hammerstein's.—Billy B. Van and Beaumont Sisters, Grace Hasard, Pat Rooney and Marion Daisy Harcourt, Lyons and Yosco, Winsor McCay, Jane Courthope and company, Katherine Clark, Patsy Doyle, Roberty Trio, Clarke and Verdi, Bandophiends, Berini and Berini, Crofton Brothers, and Johnston Trio.

Bronx.—Edward Abeles and company, Marie Fenton, Mabel Barding and company, Four Boises, James Thornton, Exposition Four, Potter and Rogers, Miller and Lyles, Top o' th' World Dancers.

Colonial.—William H. Thompson in The Wise Rabbi, Paul Dickey, Delro, Jolly, Wild and company, Tasmanian, Van Dieman and company, Belle Blanche, Carbrey Brothers, Belle Hathaway's Monkeys, High Life in Jail.

Alhambra.—George Lashwood, Lyons and Yosco, Charles and Fannie Van and company, Jack Wilson and company, Eva Taylor and company, Emmy's Pets, Beth Tate, Zara, Carmen Trio, Charlotte Parry and company.

FAMOUS AMATEURS.

The famous Paint and Powder Club, of Baltimore, is preparing to give its annual production for 1911 at Albaugh's Theatre on April 17-29. This club is one of the most noted amateur organizations in the country, and has covered itself with glory in all its previous shows. Its members are drawn from among the younger male members of Baltimore society, and its productions are quite similar to those of the famous Mask and Wig Club of the University of Pennsylvania, as the female parts are all taken by the young men. The club has decided to produce the musical comedy, 1492, and has engaged William Rochester, of New York, who gave such valuable service last year, to again coach the members for this year's show.

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LETTER LIST.

WOMEN.

Ashner, Rhea, Juliet Atkinson, Belle Ashlyn, Bellow, Edith, Hilda Bergliend, Leah Band, Norma Beaux, Sophie Brandt, Mrs. H. Bavers, Mrs. Lee Bell, Hazel Boyne, Marie Bullock.

Conant, Helen, Grace T. Coulter, Henrietta Croman, Josie Collins, Mrs. H. Chambers, Lillian Crosman, Myretta Chatham.

Davidge, Helen, Lucille Doring, Mrs. E. Davett, Dolly Davis, Clara Dalton, Minnie De Lang.

Earl, Virginia, Blanche Ewing, Mildred Elaine, Babe Ellis.

Forrest, Edith, Anna Fay, Virginia Frankenstein, Hattie Foley.

Galland, Bertha, Doris Goodwin, Ida Gabrielle, Rita Gordon.

Harrington, Helen, Percy Haswell, Cora Hummell, Dorothy Hunting, Emma Haynes, Marie Haynes.

James, Ellen, Aphie James.

Kurrier, Josephine, Mrs. E. Kalma, Louise Kennedy.

Little, Miss M., Caroline Lee, Allyn Lewis, Lillian Lorton.

Martin, Mae, G. M. Moody, Vida Millace, Anita Murray, Maste Mack, Phila Miller, Rae Morrie, Julia McMackey.

North, Olive, Marie Nashow.

Perry, Hattie, Hilda Patrick, Anna Pomroy, M. C. Pearce.

Roleers, Katherine, Anna Rosemond, Lansing Rowan, Aline Redmond, Mabel Rowland, Ethel Rose, Emma Robinson, May Rupert, Sam Rork, Helen Raymond.

Sadleir, Dorothy, Gertrude Stanwood, Julia Sanderson, Josephine Saxton, Donna Seymour.

Talimadge, Susan, Miss Towen, B. Taylor, Susie Talmage, Helen Tilton, Dorothy Turner, Victorson, Minnie, Maybelle Van Meter, Clare Valom.

Williams, Miss G., Stella B. Ward, Jessie Wallace.

Yorke, Eva.

REGISTERED LETTERS FOR WOMEN.

M. Moulton.

MEN.

Albert, Geo., Lawrence Ackerlind, Robt. Adams.

Bostwick, Elwood, Conrad Bodden, J. E. Blumhall, Gus Barnes, O. Burke, Herbert Brenan, John Bang, W. Berry, John Bennett, Theodore Babcock, Arthur Berthelet.

Cripps, W. N., James Callahan, Walter Cotlett, T. L. Corwell, Preston Crew, Will Curran, E. H. Calvert, Lester Cuneo.

Duff, Fred., H. Dohrman, Brian Darley, J. H. Doyle.

Estrange, Julian, Dan Evans, Gerald Emerson.

Fischel, Theo., Frank Folsom, Edwin Fowler, Harry Fox.

Gillen, Francis, Frank Goldsmith, James Gordon.

Holmes, Geo., O'Kene Hillis, Thomas Hardy, Herbert Heywood, Arthur House, J. K. Hutchinson, Geo. Han.

Jacoby, G. F.

Kennedy, John, Joseph Kelvin, Percy Kilbride, E. Kalma.

Lipston, Arthur, F. Lademan, Alfred Langstaff, Harry Lane, Jules Linden, Frank Lennis, Dan Lang, Fred Lloyd, Charles Lum.

Moody, Ralph, S. G. Moore, Geo. Morris, Robt. Moore, V. D. Miles, A. A. McKenna, Gerald MacDonald, Burr McIntosh, Bert McEwen, Newton, Herbert, Billy Nesrel, Burt Noble.

Owens, Jas.

Post, G. B., Arthur Phinney.

Reed, Wm., Herbert Rawlinson, O. Roth, Sparr, C. W., H. Smith, Allan Shaw, S. Sheldon, Wm. Shaw, Joseph Shoenfelt, L. Smith, H. Sheldon, Frank Scholl, Frank Scott, James Sullivan, Charles Stowe, Benjamin Starkey, Tullwood, Wm., Tannon Trio.

Von, Thos., Ed Van Sloone, J. Veronee, Charles Verner.

White, Irving, W. Warren, Thos. Williams, Geo. Weber, J. Warren.

Youngson, W. C.

REGISTERED LETTERS FOR MEN.

Francois Ernest, Walter N. Lawrence, Charles L. Miller, C. S. Morrison, Sidney McCardy, Henry Migley.

DATES AHEAD.

Received too late for classification.

ARCADIANS, THE (Charles Frohman, mgr.): Ogden, U., 8, Cheyenne, Wyo., 5, No. Platte, Neb., 6, Lincoln 7, 8.

AS TOLD IN THE HILLS (Story and Wilbur, mgrs.): Cambridge City, Ind., 29, New Castle 30, Muncie 31, Tipton April 4, Elkhart 5, Goshen 6, South Bend 7, Benton Harbor, Mich., 8.

BARRYMORE, ETHEL (Charles Frohman, mgr.): Brooklyn, N. Y., 3-8.

BEN-HUR (Klaw and Erlanger, mgrs.): Marshalltown, Ia., April 2, 3.

BURKE, BILLIE (Charles Frohman, mgr.): Syracuse, N. Y., April 3, Utica 4, Rochester 5, London, Ont., 6, Hamilton 7, 8.

CARLE, RICHARD (Frazee and Lederer, mgrs.): Hartford, Conn., 29, Bridgeport 30, New Haven 31, Meriden April 1.

CERTAIN PARTY (Liebler and Co., mgrs.): Providence, R. I., 27-April 1.

CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Albany, N. Y., 30-April 1.

CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Detroit, Mich., 30-April 1.

DANIEL BOONE ON THE TRAIL (Eastern: Chas. A. Teaf, mgr.): Springfield, Ill., 27-29, Peoria 30-April 1.

DANIEL BOONE ON THE TRAIL (Western: Ben H. Howe, mgr.): Muscatine, Ia., 29, Moline, Ill., 30, Rock Island 31.

DAWN, ZELLA, ASSOCIATE PLAYERS (Ravenscroft and Meaney, mgrs.): Butler, Ind., 27-29, Paulding, O., 30-April 1, Springfield 3-15.

DILL, MAX (Max Dill, mgr.): Seattle, Wash., 26-April 1, Victoria, B. C., 3, Nanaimo 4, Vancouver 5, Westminster 6, Kamloops 7, 8.

ELI AND JANE (Harry Green, mgr.): Poteau, Okla., 31, Hartford, Ark., April 1, Greenwood 3, Mulberry 4, Van Buren 5, Springdale 6, Rogers 7, Eureka Springs 8.

ELLIOTT, GERTRUDE (Liebler and Co., mgrs.): Portland, Ore., 27-April 1.

FLAMING ARROW (E. F. Kreyer, mgr.): Groveton, N. H., 29, St. Johnsbury, Vt., 30, Burlington 31, St. Albans April 1, Swanton 3.

GODDESS OF LIBERTY (Mort H. Singer, mgr.): Uniontown, Pa., 29, Morgantown, W. Va., 30, Wheeling 31, April 1, Cambridge, O., 3, Zanesville 4, Marietta 5, Parkersburg, W. Va., 6, Huntington 7, Charlestown 8.

HARNED, VIRGINIA (Arthur J. Aylesworth, mgr.): Savannah, Ga., 31, Charleston, S. C., April 1, Columbia 3, Charlotte, N. C., 4, Winston-Salem 5, Raleigh 6, Richmond, Va., 7, Norfolk 8.

HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Cedar Rapids, Ia., 29, Davenport 30, Dubuque April 1, Duluth, Minn., 9, 10.

KALICH, BERTHA (Messrs. Shubert, mgrs.): Lima, O., 30, Canton 31, Akron April 1.

LYMAN TWINS (H. L. Lyman, mgr.): Hinton, W. Va., 29, Charleston 30, Ashland, Ky., 31, Mt. Sterling April 1, Winchester 3, Richmond 4, Georgetown 5, Shelbyville, Ind., 6, Connersville 7, New Castle 8, Terre Haute 9.

MALLORY, CLIFTON (Charles F. Gilmore, mgr.): Alexandria Bay, N. Y., 27-29, Clayton 30-April 1.

MANNERING, MARY (Messrs. Shubert, mgrs.): Syracuse, N. Y., 31, April 1.

McNAVIN STOCK (James McNavin, mgr.): Connersville, Ind., 27-April 1, Richmond 3-8.

MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Toronto, Ont., 3-8.

MIDNIGHT SONS (Lew Fields, mgr.): Wallace, Ida., 5, Missoula, Mont., 6, Butte 8, Great Falls 9, Helena 7, Billings 8.

NORWOODS, HYPNOTISTS (M. H. Norwood, mgr.): St. Peter, Minn., 27-April 1, Rochester 3-8.

PECK'S BAD BOY (Benner and Cutter, mgrs.): Beardstown, Ill., 6, Virginia 7, Springfield 8, Divernon 9, Mason City 10.

PICKERTS, FOUR (W. Pickert, mgr.): Durham, N. C., 27-April 1.

POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Newark, N. J., 3-8.

POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Atlanta, Ga., 29, Macon 30, Jacksonville, Fla., 31, April 1, Orangeburg, S. C., 3.

QUALITY OF MERCY (Edward Arlington, mgr.): Louisville, Ky., 30-April 1.

ROBSON, MAY (L. S. Sire, mgr.): Wichita, Kan., 29, McAlester, Okla., 30, Muskogee 31, Tulsa April 1.

ROUND UP (Klaw and Erlanger, mgrs.): Roanoke, Va., 29, 30, Charlestown, W. Va., 31, April 1.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): Cairo, Ill., 29, Owensboro, Ky., 30, Richmond 31, Columbus, Ga., April 1.

SKINNER, OTIS (Charles Frohman, mgr.): Buffalo, N. Y., April 3-5, Rochester 6, Auburn 7, Oswego 8.

SPENDTHRIFT, THE (Frederic Thompson, mgr.): Bay City, Mich., 29, Saginaw 30, Sault Ste. Marie April 1.

STARR, FRANCES (David Belasco, mgr.): New York city 27-April 8.

THREE TWINS (Jos. M. Gaites, mgr.): Houston, Tex., 27-29, Galveston 30, Beaumont 31, Lake Charles, La., April 1, New Orleans 3-8.

THURSTON, ADELAIDE (Cohan and Harris, mgrs.): Wheeling, W. Va., 29, 30, New Philadelphia, O., 31, East Liverpool April 1.

TWO AMERICANS ABROAD (Eastern: L. L. Harris, mgr.): Ft. Wayne, Ind., 29, Portland 30, Lebanon 31, Crawfordsville April 1.

UNCLE TOM'S CABIN (Lew Washburn, mgr.): Ware, Mass., April 3, Willimantic, Conn., 4, New London 5, 6, Norwich 7, Brockton, Mass., 8.

VAN STUDDIFORD, GRACE (D. V. Arthur, mgr.): New Orleans, La., April 3-8.

WILSON, FRANCIS (Charles Frohman, mgr.): Oakland, Cal., April 3-5, San Jose 6, Stockton 7, Sacramento 8.

INFORMATION WANTED

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OBITUARY NOTES.

Washington Irving Kilpatrick, son-in-law of Denman Thompson, died in New York March 23, aged forty-eight years. Mr. Kilpatrick's wife was Angie Thompson.

Mrs. Georgie May, formerly a member of the Park Theatre Stock company, Brooklyn, died in that city March 22, at the age of fifty-three years.

PLAYS AND PLAYERS IN CHICAGO

Wilton Lackaye, in The Stranger, Talks to the Audience About Critics—The Sothern-Marlowe Engagement—Many Stage Events in the Great Western City.

(Special to The Mirror.)

CHICAGO, March 28.—Wilton Lackaye in his speech to the audience between acts of The Stranger at Powers' last week alluded to the local reviewers as members of the Amalgamated Order of Newspaper Critics, and facetiously announced that they had delegated him to say that the audience had acted with great credit. Mr. Lackaye had held that the performance of the audience was of great importance in deciding the fate of any play. He did not say as much for the performances of the critics; in fact, made no reference to them other than the one mentioned. He was well aware that the drama corps had got out their beanshooters and had a shuttlecraft on the arrival of The Stranger. There was a feast of criticism of Mr. Dazey's play, and a flow of sarcasm for a good deal of the acting. What a reception for a play which had taken ten curtain calls in Plainfield, N. J., and virtually the same number at all performances since, across the country to Chicago! As a matter of fact, The Stranger got half a dozen or more curtain calls after the second of its three acts at Powers', and while old-fashioned, conventional and reminiscent, it held interest well and got much applause, besides that at the end of Act II. Mr. Lackaye as the poorhouse boy of a Southern city, who gets rich in the North and goes back to wake up his home town, pay debts of gratitude, and fall in love, was not dipping deeply into the part, but he hit the highest points with a pretty sure aim and captured the house with a witty curtain speech. Muriel Starr was unusually pretty and acted sincerely as the sweet Southern girl. Frank Burbeck was excellent as Judge Carter, and Ed. M. Kimball putting earnest effort into the part of the auctioneer and justice of the peace made it thoroughly creditable. He was especially interesting in the trial scene. Rose Curry was a pleasing Southern girl as Venetia, and Harry Stubbs made popular comedy of Pickney. H. S. Northrup played the heavy, young Carter, with some conventional effectiveness, and Osborne Searle was accepted for his earnestness as the Mayor. Harriet Brent, on the bill as an old colored mammy, seemed to be playing it as a maid, and did that fairly well. Charles Riegel and Louis Thomas as the General and Terrill completed the cast.

Julia Marlowe and E. H. Sothern are closing their engagement at the Lyric this week with the following bills: Monday, Taming of the Shrew; Tuesday, Merchant of Venice; Wednesday, Hamlet; Thursday, Romeo and Juliet; Friday, Twelfth Night; Saturday, Macbeth; Saturday night, As You Like It. In Romeo and Juliet the two stars found a way to the general admiration of the critics and audiences, and seemed near perfection in the balcony scene.

The only new Loop arrival this week is The Sins of the Father at the Princess, with the author, Thomas Dixon, in the leading part. The Virginian will have its only performances in Chicago this season at the Haymarket this week.

George Arliss is in his seventh week as Disraeli at the Grand Opera House and four more at least are expected to be added to the run.

The one hundredth performance of The Girl I Love will take place at the La Salle April 15.

Ethel Barrymore, whose eight weeks at Powers' will begin May 1, will be accompanied by Young Master Colt, the baby. New York advices are that the little scion of the Barrymore line will remain with his mother until the close of the Chicago engagement.

Frank Keenan was vitalizing advanced vaudeville with good acting in an excellent playlet by Oliver White, Man to Man, at the Majestic last week. He was properly appreciated with plenty of hearty applause. Man to Man is a suggestion of the responsibility of rich owners of dilapidated tenements, and Mr. Keenan plays the part of a widower tenant of a tumbledown row, meeting the owner face to face in a doctor's office where both have hurried on account of dying children. Mr. Keenan's Jim Drab is a good study in his characteristic manner, and appeals strongly. Hubert Cummings does the rich owner well, and John T. Burke is equally praiseworthy as the doctor. Saidee William makes the small part of the doctor's office attendant noticeably good.

Hal Stephens did scenes from Shakespeare, from Faust, and from Rip Van Winkle skillfully at the Majestic last week, and all his offerings were popular. Rip was especially well done. Gene Greene, an exceedingly clever recruit from a local high school a few seasons ago, captured the big houseful completely with his admirably acted ragtime and coon songs. His vim and agreeable personality were well guided by good taste. He is a valuable new arrival in high-class regions of vaudeville. Maud Raymond, Work and Ower, and the Dehaven Sextette all were as successful as usual.

It is said that twelve weeks at a Chicago theatre are being held open for The Blue Bird, pending action by the Legislature to amend the child labor laws.

Elita Proctor Otis and Arthur Hoops made William Cary Duncan's farce, Mrs. Bumper's Bun, a credit for its acting and a source of unlimited laughter at the American Music Hall last week.

The bills this week: Lyric, Sothern and Marlowe; Princess, Sins of the Father; Colonial, Julian Eltinge; Garrick, Marie Cahill; Olympic, Get-Rich-Quick Wallingford; Cort, Henry Kolker; Powers', Wilton Lackaye; Chicago Opera House, Sweet Sixteen; La Salle, Girl I Love; McVicker's, Merry Widow; Illinois, Rose Stahl in Maggie Pepper; Blackstone, Warfield in Peter Grimm; Whitney, Dave Lewis; Grand Opera House, George Arliss; Haymarket, The Virginian; Imperial, Girl of the Golden West; National, Ward and Vokes; Crown, Cow and the Moon; College, George Washington, Jr.; Globe, David Kessler; Marlowe, Arizona.

Behind the scenes in a department store is still interesting large audiences at the Illinois, under the title of Maggie Pepper, and with special illumination by Rose Stahl. The theatre was filled to the last seat Monday night, including the boxes, and everybody seemed to enjoy the play, although Miss Stahl's Maggie did not call for strenuous acting at all, with possibly one or two scenes excepted, and notwithstanding that the author of The Lion and the Mouse has in this instance produced only another good example of the thoughtless, entertaining drama. Miss Stahl undoubtedly made the most of Maggie. She was real. She was human, but you could see the carpenter at work building up the pedestal for her to pose on. Yet you were always interested in her, and she got your sympathy. It seemed quite possible that a young woman like her should rise rapidly in the store affairs and galvanize an old-fashioned "emporium" into a live, progressive institution, but all the time assisting a new manager who got the credit. The audience hoped, but was not sure till the last that she would marry this man. She had a niece to protect, like the sister in The Chorus Lady, a lot of scandal mongers to fight and a humorous love encounter with a Hebrew salesman who was keen for her—business ability. Frederick Truesdell's way of playing the new manager, Holbrook, was so thoroughly natural and good that it did much to make Maggie Pepper a present joy and a pleasing memory. In the last act especially he was a master of detail, even to exactly right inflections of words and sentences. Eleanor Lawson was perfectly plausible as the detective, and Beverly Sitgreaves served valiantly in the part of the woman in evil ways suddenly disgusted with them. There was just a touch of good, old high-class melodrama about J. Harry Benrimo's handsome film, the gambler villain, but it was about the idea, and the audience had accepted other conventional appeals to elemental human nature. Beatrice Prentice played the daughter, Essa, nicely. As Jake Rothschild, the drummer, Lee Kohlmar was the chief contributor of comedy, and acted better than ever before in Chicago.

Ruth Peebles succeeds Grace Edmond as Jessalyn in The Girl I Love at the La Salle Theatre this week. Miss Edmond created the part, and it was surprising to hear that she was leaving the cast, as she had given Jessalyn the right girlishness and sung her numbers brightly.

Besides Thomas Dixon, the playwright, who appears in his own newest play, The Sins of the Father, at the Princess, beginning this week, there are in the company Ethel Wright, Mrs. Charles C. Craig, and others.

Marie Cahill is playing her closing week in Judy Forgot at the Garrick. The production is handsome, corresponding with the costumes of the star. The plot is unhackneyed and the music praiseworthy. All these have been properly appreciated by the audiences.

Lillian Russell is coming back to the city, at the Blackstone, to follow David Warfield week after next. It is announced that she may produce a new play at the Blackstone, but the engagement will open with In Search of a Sinner.

Lester Howard, who has been in the Marlowe Stock company four seasons, was absent recently for a week to visit his father, John W. Legner, well known in Cincinnati politics, who is critically ill.

Howard E. Laing, dean of the local corps of theatrical passenger agents of trunk lines, will be missed by hundreds of actors and managers active and retired. He traveled on last week to the destination from which there is no return. He was in the seventies and had been theatrical passenger agent for over forty years, most of the time with the Chicago, Milwaukee and St. Paul road.

On the say-so of somebody at Colonel William Roche's Haymarket Theatre it is stated that Arizona in its palmiest days never proved so successful financially as the Kirk La Shelle gold mine, The Virginian. There is no occasion for these remarks by Colonel Roche except that The Virginian is his bill at the Haymarket this week.

Another authority, Lyman Glover, of the Majestic, says that Eva Tanguay is the most extraordinary drawing figure in vaudeville, having surpassed the drawing records of all the leading vaudeville stars, and therefore she receives $7,500 a week. There is no doubt about the Tanguay figure, financial and others. She wears the diamond medal, recently presented in New York. There is no occasion for these remarks except that Miss Tanguay is the chief attraction at the Majestic this week.

George Arliss, just now prevailing as Disraeli at the Grand Opera House, can go over to the Majestic this week and see some of the mischief he has done with pen—his farce, It's Up to You, played by Charles E. Evans, who is about all that is left of A Parlor Match, and still looks like one.

Henry Kolker and The Great Name will leave the Cort this week with a record of 121 performances, or fourteen weeks, outrivaled this season only by Get-Rich-Quick Wallingford, at the Olympic; Chocolate Soldier, at the Garrick, and Sweetest Girl in Paris, at the La Salle.

Leonard Ide is playing the son in The Sins of the Father, at the Princess.

The "Record-Herald" notes that three, just three, theatres are prospering just now: Lyric, with Sothern and Marlowe; Olympic, with Wallingford, and Illinois, with Maggie Pepper, assisted by Rose Stahl. The Merry Widow has crowds at McVicker's and Eltinge is drawing at the Colonial.

Merry Mary is said to be the title of the new musical production R. C. Whitney is to make at the Whitney Opera House.

The Imperial is arresting attention this week with David Belasco's Girl of the Golden West, which Messrs. Klimt and Gazzolo have prepared with unusual elaborateness.

The Girl Question fared well at the hands of Manager Marvin and his Marlowe Stock company. The dramatic framework was very well played and the music successfully sung. Lelia Shaw made the waitress unusually attractive and gave it rather more acting importance than Georgie Mendum did at the La Salle. Raymond Walburn was capital as the waiter, Con, and Sidney Payne was popular as the cook. The production attracted large audiences all week.

Manager J. L. Lait, of the American Music Hall, has started a "convention bureau" in connection with his vaudeville theatre. A representative travels about meeting entertainment committees. Result, three parties of one hundred or more at the American last week.

The Great Divide will be played by the Colonial Stock the week of April 2.

The Girl in the Taxi will arrive at the Chicago Opera House April 2, to be followed by The Girl of My Dreams April 16. Love and Politics is to follow Great Name at the Cort April 2. Lillian Russell's engagement at the Blackstone will begin April 10.

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THE AMERICAN TOBACCO CO.

LIVELY WEEK IN BOSTON

Fritzi Scheff in a New Play—Story of the Closing of The Easiest Way—Frank Daniels and Mrs. Leslie Carter Return—Benton's Gossip.

(Special to The Mirror.)

BOSTON, March 28.—After a comparatively quiet week, so far as changes of bill were concerned, Boston turned to a lively night for a change and had a number of new offerings, three of them being new to the local stage and one of these being the first performance anywhere.

In the list at the Hub Juliette Arnold and Her Trained Elephants appeared, with McAlpin and Densing and Felgar and Mack.

There has been nothing in Boston in a long time that has created such a stir in theatrical circles as the abrupt closing of the stay of The Easiest Way at the Hollis in the middle of the week by the high-handed action of the authorities. This piece, by Eugene Walter, came to Boston after two years and a half in other cities, and it was instantly received as one of the most remarkable plays of the year. Every one of the critics praised it, and consequently there was amazement when, just at the hour of the Wednesday matinee, John M. Casey, the license clerk, appeared at the theatre with documents from City Hall, stating that Mayor Fitzgerald and Police Commissioner O'Meara had individually sent representatives to see the piece, had found it objectionable, had consulted with Corporation Counsel Bobson, and demanded that the play be "eliminated." The managers called up City Hall by telephone to see if Mayor Fitzgerald would indicate what was objectionable that it might be taken out, but he could not be reached, and meantime Mr. Casey was already fortified with another document, suspending the license of the theatre unless Mr. Rich voluntarily closed up the house or the play. Mr. Casey was asked if he would withdraw for a moment in order that the managers might have a moment's consultation with their lawyer, but this he refused to do without dropping the formal notice upon the desk of the manager closing up the house. Just then the telephone rang, and City Hall said that the Mayor had been found, and that he would see the managers in fifteen minutes. That gave an adjournment, but in the meantime the whole affair had been given out to the newspapers. The Mayor insisted that the piece must go. He admitted that neither he nor the Police Commissioner had seen the piece, or would, and he would not or could not indicate any changes in the play so as to permit a continuance. It was the whole atmosphere of the play that was wrong, he said, and it had got to stop. Finally he made a concession by which the Wednesday night performance was given, when the play repeated its success, but that was its finish. William Harris made a hurried trip from New York, and the next day he and Albert Levering, of the Boston, had another consultation with the Mayor, but he was firm in his decision, and as a result the place was dark. The company returned at once to New York, for it was considered unwise to take the case to the courts, as the conditions under which licenses are granted in Boston are decidedly peculiar and little could avail. The Mayor and the Police Commissioner are absolute as dictators. In the past they have not acted together, and the result has been that all sorts of things of an objectionable nature have been permitted without the slightest hindrance. The burlesque houses have been given a freedom that seemed scandalous to some, and that gave rise to the rumor that the authorities had been waiting for a time to come when a grand stand play could be made for spectacular effect. At any rate, the closing had its effect.

This complete novelty was at the Shubert, where Fritzi Scheff opened her second Boston engagement of the season with the production of Mlle. Rosita, an entirely new comic opera by Joseph Herbert and Victor Herbert. It is certain that Mlle. Rosita is the best work with which Madame Scheff has been identified since Mlle. Modiste. The scenes are all laid in Paris, and the prima donna plays the character of the daughter of a French florist. She has a well chosen company, including Walter Jones, Emma Janvier, Olga Steck, Eugene O'Brien, Joseph Herbert, G. Morton Horne, George Graham, R. de Narny, Sidney Taylor and James Norval.

The Girl in the Train drew a crowded audience to the Colonial, for it was Frank Daniels' return there after an absence of several seasons. Sallie Fisher and Vera Michelena were the chief local favorites in the supporting cast.

Dramatically, Mrs. Leslie Carter had things all her own way so far as novelties were concerned, at the Majestic in Two Women. She has not been in Boston for a number of years, so that this appearance had a double significance. E. J. Ratcliffe and Harrison Hunter shared the honors.

Religious plays are now laid aside at the Globe. It would seem, with the departure of The Light Eternal, and in its place came The Girl from Rector's. The piece is given in the version which already had two Boston engagements, they say, but with a changed cast.

Margaret Anglin opened the fourth and last week of her stay at the Tremont, which had been doubled on account of the unprecedented hit which had been made in Green Stockings. There has been one change in cast during the closing nights of the engagement, for Charles Garry has been called to London, and his place has been taken by Leslie Kenyon, an English actor.

John Craig is finding a much larger public than he had dreamed for his prize play, The End of the Bridge. This time he has been compelled to postpone Why Smith Left Home again, and thus he adds a fortnight to Miss Lincoln's drama. It is really remarkable the insight into human nature that she has for a young dramatist, and Mr. Craig's company does her work full justice.

Emma Trentini continues her popularity at the

(Continued on page 24.)

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GOSSIP OF THE TOWN.

Florence Reed, who has just closed a two years' engagement as leading woman in the original Seven Days company, will play a four weeks' stock engagement at the Belasco Theatre, Los Angeles, for which she will receive the highest salary ever paid a leading woman in stock—viz., $500 a week. Miss Reed played at this theatre two years ago and is an immense favorite in Los Angeles. During the engagement she will appear in a new play in which she expects to star next season. At the close of the engagement Miss Reed will spend her vacation at her country place in Maine.

Neil Litchfield Trio, "The Lycoumites," consisting of Mr. and Mrs. Neil Litchfield, of Down at Brook Farm fame, and their daughter, Abbie Litchfield, are home again in Newark, N. J., after a twenty-six weeks' continuous tour. Their itinerary covered the greater part of the United States. Thirty weeks of 1911-12 season are already booked. Club dates in New York City and vicinity will occupy them for the rest of the present season.

Business in San Francisco last week at the Princess Theatre with R. J. José's company in Silver Threads was the largest this season. Mr. José, the play and the company were enthusiastically received.

Louise Le Baron has been re-engaged by the Aborns for their annual English grand opera season in Boston, commencing March 27.

William H. Lytell has entered into a contract to write a one-act burlesque on Henry W. Savage's Everywoman for Gus Hill. The burlesque will be presented as one of the principal features of The Midnight Maidens for the coming season.

Douglas J. Wood has been engaged by Harrison Grey Fiske to create an important role in the new American comedy in which Mrs. Fiske is to appear at the Lyceum Theatre on April 3.

AMUSEMENTS THE COUNTRY OVER

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum): Polly of the Circus, with Ida St. Leon, 22, 23 (return). Madame Sarah Bernhardt in Camille 25. The Fortune Hunter 27.—LYRIC (Gaston Neubrik): Largman Opera co. (Yiddish) 20 pleased fair business. James K. Hackett in A King's Game 25.

MONTGOMERY.—GRAND (H. C. Fourton): Sarah Bernhardt 24. Polly of the Circus 27.—MAJESTIC (W. K. Couch): Majestic Opera co. in Girofle-Girofla 13-18; very pleasing performance; business small. Majestic Opera co. in The American Girl 20-25.

TUSCALOOSA.—AUDITORIUM (C. F. Flinn): Buster Brown 16; fine house; one of the best of year; co. pleased. Judson College Glee Club 17; fair house; artistic performance. Virginia Harned 25.

ARIZONA.

BISBEE.—ORPHEUM (L. J. Overlock): The Climax 13; excellent co.; good business. The Girl from Rector's 15; excellent co.; good business.

PHOENIX.—ELKS' (George Kirkland): The Climax 14; good; capacity. The Girl from Rector's 17; good; S. R. O.

ARKANSAS.

FORT SMITH.—GRAND (C. A. Lick): Virginia Harned in The Woman He Married 18 pleased a good house. The Chocolate Soldier 16; one of the best attractions of the season to S. R. O. Seven Days 18 drew two well-pleased audiences. Field's Minstrels 22.—MAJESTIC (C. L. Fink): Pearl Orr and co. in comedy sketch, Hanity and His Dad, 13-18.—ITEM: Manager Lick's lease on the Grand expires 31, and the house will pass into the hands of Burk Brothers, the present owners, who expect to lease it for a popular-price house. Mr. Lick will manage a new $50,000 theatre which is to be erected at once, and will open in September.

HOT SPRINGS.—AUDITORIUM (J. Butterfield): Virginia Harned in The Woman He Married 20; one of the best offerings of the season; good business. Seven Days 21. Grace Van Studdiford 22. Al. G. Field 23. May Robson 24. Robert Edeson 27. Climax 31.—NEW PRINCESS (J. Frank Head): Thiessen's Pets, Personi, Halliday and co., Goff Phillips, Charles Williams, and Le Roy and Clayton 20-22; good business.

LITTLE ROCK.—CAPITAL (Fred Pennell): Seven Days 20. May Robson 27.—KEMPNER (A. M. Ybanes): May Irwin in Getting a Polish 13, 14; very clever performance, to fair business. Lyman Howe's Travel Festival 18, 17; enjoyed by fair business. Virginia Harned in The Woman He Married 21. Grace Van Studdiford in The Paradise of Mahomet 23.

TEXARKANA.—GRAND (Charles S. Sasseen, res. mgr.): The Chocolate Soldier 17; house sold out a few hours after box-office opened. Lyman H. Howe's pictures 20. Grace Van Studdiford in The Paradise of Mahomet 25. Della Fox 30.

FAYETTEVILLE.—OZARK (W. D. McNair): Flirting Princess 11; good co. and business. Virginia Harned in The Woman He Married 18; excellent co. May Robson in The Rejuvenation of Aunt Mary 29. Madame Sherry April 7.

PINE BLUFF.—ELKS' (C. E. Philpot): May Irwin 15 delighted large house. Seven Days 22. Grace Van Studdiford 24. Madame Sherry April 5.

EL DORADO.—JOHNSTEN'S OPERA HOUSE (E. G. Kaufman): Climax 17; good co.; pleased fair house.—UNDER CANVAS: Down the Slope 21.

CALIFORNIA.

SAN FRANCISCO.

Madame Sherry Did Well Here—Eugene Arnold Made Most of Opportunity.

The Columbia has for its last week Madame Sherry, with a very large business to its record for the three weeks it remained with us. Francis Wilson with two leading women will be the next attraction. They are Edna Bruns and Baby Davis.

The Alcazar had another big first-night to see Max Figman in The Substitute. Mary Jane's Pa will be the next play.

Dick Jose had a surprisingly big week at the Princess and made good in the rural play entitled Silver Threads.

Merry Widow at the Savoy is drawing crowded houses as ever. Mabel Wilber is Mrs. Sonia and Charles Meakins still remains the intense Danilo. The advance sale insures a profitable engagement.

James J. Morton is billed with the largest kind of letters at the Empress, and the Orpheum has a very attractive bill headed by the Rolfonians. Jim Post and co. are still at the Wigwam, the Dancing Dolls at the Chutes, and the Armstrong co. at the American.

R. E. Graham, who is playing the part of the Marsovian Ambassador in The Merry Widow, fell in a faint evening of 13 and was removed to his hotel. Eugene Arnold, the stage-manager and Graham's understudy, took his place and did well.

Al. Barnes' three-ring circus is stopping here for a week, and the tents and performance are chartered by the Order of Native Sons of the Golden West, under whose auspices the circus is conducted. The order is trying to make up a loss sustained during one of its large celebrations.

Bonci's audience invades the stage after the concert, and the Columbia was inadequate to hold the audience that wanted to hear him sing matinee 12.

Busoni will give a concert here 21 and at Oakland 22, while Grace Cameron, from New York, is singing at the Portola-Louvre Cafe.

A. T. BARNETT.

LOS ANGELES.

Francis Wilson Meets Hearty Reception—Praise for Gertrude Elliott and Associates.

Francis Wilson, who has not been seen here for several seasons, made his appearance at the Mason Opera House 13-18 in The Bachelor's Baby. The reception accorded Mr. Wilson and his well selected co. was most hearty; in fact, on the opening night the author and player was given so many curtain calls that he was compelled to thank his audience in a most complimentary and considerate little speech. Madame Sherry, which is booked for 20-25 has absorbed advanced interest to the tune of $11,000. Three matinees will be given during the engagement.

The Dawn of a To-Morrow, which is finishing a week's engagement at the Majestic 13-18, is mounted excellently, with one remarkable stage effect, that of a fog illusion which appears most real. Gertrude Elliott, she of Elliott family beauty, is the star character, playing the remarkable role of Glad, a role requiring more than the mere rudiments of art to depict. The co. is quite large and there is not a badly acted part in the play. It is good entertainment and well worth seeing. Marie Dressler in Tillie's Nightmare 20-25.

The Deserters has packed the Belasco at every performance 13-19, and not to be wondered at considering the clever staging and the brilliancy of the piece, coupled with meritable work of the co. William Bernard gave a most effective interpretation of the role of Black Pete and Lewis Stone, cast as Craig, maintained his usual dignity with a most consistent reserve in his climaxes. Miss Rambeau charmingly portrayed Madge Summers and was most forceful in the Barbary Coast or saloon scene, which is most dramatic of the many climaxes. William Boyle, a new member, and a great favorite of the Jonathan Club, carried off considerable honor and won much applause in his sailor role. As usual, Adele Farrington was cast in a character role of low comedy, that of Molly, the dope fiend, and be it said that her characterization was one of the best she has ever appeared in. Under Two Flags 20-26.

The Warrens of Virginia found its way once more on the Burbank stage, where it was cleverly and intensely produced by Mr. Morosco's capital stock co. The piece was handsomely staged and every member of the co. suitably cast, and it drew crowded houses all week. Max Figman's success, Mary Jane's Pa, should enjoy a splendid run 19-25.

Among the many and noted stage folks in the city at present are Charles Murray, of the old Murray and Mack team; Dan Shermon, one of the wealthiest of vaudeville stars; Frank Tinney, the clever black-face monologist; Fannie Ward, that clever little English comedienne, who always wears such fetching gowns; Mr. MacGovern, the genial manager for Frederick Warde; Arthur Hull, once with Norman Hackett in The City, and who always finds time to buy a seat for Tillie's Nightmare—in fact, saw it three times in one week.

McKee Rankin is here also. He has just closed his Orpheum engagement and will direct a try-out performance of Peace on Earth, which he and John Blackwood own, and which will be produced for the first time at the Belasco Theatre in about two weeks. Mr. Rankin will assume a role in the play.

Elbert Hubbard will be seen on the local Orpheum stage for one week, commencing 27.

The Girl from Rector's will hold forth at the Auditorium 27-April 1.

Frederick Gilbert, who has been so long a favorite of the Burbank Stock co., will leave for Chicago in a few days to play in the Eastern production of The Fox, which had its initial production here, and which ran for over a month recently. Mr. Gilbert's vacancy will be filled by Walter R. Gilbert, he of Eastern fame. A. Byron Beasley, of the same co., will also fill a role in this Eastern production, but his successor locally has not been announced.

Elizabeth Stewart will also leave the Burbank co. the end of this week to assume her former position at the Liberty Theatre, in Oakland, from which she was only loaned for a brief while. The identity of the new leading woman of the Burbank is still a secret.

Suzanne Willa is the new ingenue at the Burbank and making more than good. She will be seen shortly in several of the Billie Burke successes which Mr. Morosco will stage.

DON W. CARLTON.

OAKLAND.—MACDONOUGH (H. H. Campbell): Gertrude Elliott in The Dawn of a To-morrow 24. Madame Sherry 29, 30.—LIBERTY (H. W. Bishop): Bishop's Players presented Colorado 13-19; well presented. Is Matrimony a Failure? 20-April 7.—ITEMS: Sidney Ayres, leading man, for the past season with the Liberty Stock co., severed his connection with that organization and accepted a position with Morosco's Stock co. at Los Angeles.—Muriel Hope, leading woman with Bishop's Players, will give her farewell appearance 26, and will immediately leave for London, Eng., where she is engaged to appear in a new play.—Manager Bishop has made arrangements with Elisabeth Stewart, Isetta Jewell, and Isabel Fletcher to appear in the leading feminine roles.

PASADENA.—CLUNE'S: Frederick Warde in Julius Caesar 18; fair business; fairly appreciative; special mention should be made of the grace and intelligence of Miss Ratcliff's Lucius. The Climax 21.—ITEMS: The Norton Theatre is closed indefinitely.—Clune's Pasadena Theatre, just completed, is a credit to the city. It will be devoted to motion pictures and traveling attractions. The seating capacity is 1,200 and has a large stage; the acoustic properties are good and the lighting is excellent. The theatre is located on Colorado Street, in the centre of the business district.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kiplinger): Frederick Warde in Julius Caesar 4 pleased fair house. The Girl in the Taxi 11; good co. and business. The Climax 18. Marie Dressler in Tillie's Nightmare 18. Dockstader's Minstrels 25.

FRESNO.—BARTON OPERA HOUSE (B. G. Barton): Merry Widow 6, 7; packed houses. Arcadians 12; big business. Richard J. Jose 18. Gertrude Elliott 21. Madame Sherry 27.

COLORADO.

DENVER.

Raymond Hitchcock Drew Well and Pleased—Some Vaudeville Headliners.

Raymond Hitchcock in The Man Who Owns Broadway pleased Broadway audiences hugely 13-19, each performance being played to capacity. Ruth St. Denis in Oriental dances 20-26. The Girl in the Taxi 27-April 2.

Edwin Terry in The Rocket will be the attraction at the Auditorium April 3-9.

The Squaw Man was presented to fair business at the Tabor 12-18. The Man of the Hour 19-25. A Gentleman from Mississippi 26-April 1.

Sam Chip and Mary Marble are headliners at the Orpheum 20-26. Other acts include Julius Tannen, Hugh Lloyd, the Victoria Four, Boriana and Nevaro, Kennedy, De Milt and Kennedy, and Frank Rogers. Very good bill; business fine.

The Three Roehrs head the Majestic bill 17-23. Hammond and Forrester, Marguerite Fry, Emily Dodd and co., Hart and Barrick, Merritt and Love, and Les Ploetz Lorella Sisters go to complete the bill. Business excellent.

W. EARL ALKIRE.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons): Otis Skinner 17, 18 in Kire was greeted by three delighted audiences, which thoroughly appreciated the artistic work of the star; the support was excellent, each character being in able hands. Henry Miller in The Havoc 22, 23 was well received. Seven Days 24, 25. Bright Eyes 27, 28. Aborn Grand Opera co. 30-April 1.—POLI'S (S. Z. Poli): An unusually strong bill week of 20 has drawn packed houses. The chief mirth provokers were McIntyre and Heath in their well-known, but always funny, Ham Tree act; Dorothy and Bernard Granville in an original and very laughable eccentric dancing repartee act, Layne and Benjamin, Solis Brothers in novel Mexican music, McConnell and Simpson, and Jack Kelly, stock whip king.—ITEMS: The Hartford continues to S. R. O., with attractive moving pictures.—The Scenic has been sold by Manager Young to Shea and Co., who operate several picture houses in nearby cities.—The same high grade policy will be sustained.—And now I am off for a 4,000 mile cruise to the West Indies on the British steamer "Avon."

D. DUMONT.

BRIDGEPORT.—PARK (Shea Theatres co.): The Midnight Maidens lived up to their name 16-18. Stetson's U. T. C. filled the house 20. Cecil Lean and Florence renewed personal acquaintance here in Bright Eyes 21, 22. (The play was given its premiere in this city.) Jack Reid and Clark's Runaway Girls 23-25; some ginger. Al. Reeves' Beauty Show 27-29, with Andy Lewis and Idella Vyner. Richard Carle in Jumping Jupiter 30. McFadden's Flats 31. Traveling Salesman April 1.—POLI'S (L. D. Garvey, res. mgr.): There's scant letup in business despite the Lenten season. Heading the bill is the wondrous acrobatics of the Lorch Family 20-25, and the other acts are: Cadets de Gascoyne, Lydia Barry, Valerie Bergere's Players, Maximo, James F. Macdonald, and Thomas and Leary. Rolfe's Courtiers are topliners 27-April 1. WILLIAM P. HOPKINS.

NORWICH.—POLI'S (J. W. Rusk, res. mgr.): The Christian was the offering of the Poli Players 20-25; elaborate production and well acted by the favorites of this excellent organization; R. F. Cairns as John Storm and Victoria Montgomery as Glory Quale acted in their usual artistic manner, and the rest of the long cast was adequately made up; Mr. Clyde Shropshire made his first appearance, taking Mr. Robert La Seuer's place, and demonstrated his ability as an excellent actor of juvenile leads; the mob scenes were well handled by Mr. Harry Sedley, the stage director. The Two Orphans 27-April 1.—AUDITORIUM (Harry Shannon): Bill for 23-25: Mordaunt and Foster, Rosalie Sisters, Russell and Reed, Jack Atkins and pictures; good-sized houses.

STAMFORD.—ALHAMBRA (John Ravold): The Forbes Stock co. 13-15; held over with Forty-five Minutes from Broadway, an unprecedented event in Stamford theatrical history. The Parish Priest 16-18 drew well. Gus Forbes in Dan Sully's old part, ventured on new ground and, as usual, was successful. Justina Wayne returned to the cast, and was warmly greeted by her many friends and admirers. Next week, Beverly of Graustark.—ITEM: An unusually fine oil portrait of Gus Forbes as Stephen Ghent in The Great Divide has been added to the picture gallery in the lobby.

WATERBURY.—POLI'S (Harry Parsons): Stetson's U. T. C. 18, to big business. The Red Mill 22 pleased large audience. Seven Days 23. Prince of Pilsen 24. Bright Eyes 25. The Traveling Salesman 30.—JACQUES (V. Whitaker): Sam Mann and co. in The New Leader, Leonard and Whitney, Gordon and Gordon, the Exposittos, Arcadia, the singing violinist, and Sawtell, the strong man, 20-25 attracting large audiences.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): Robert Mantell and a strong supporting co., including Marie Booth Russell, presented Hamlet 17, to good patronage; the mounting of the production is very complete. Seven Days was presented 18 and thoroughly amused two good houses; very competent cast. The Red Mill 20; played to large audience. Henry Miller 24. Stetson's U. T. C. 27.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): Erin Go Braugh (local) 17; overflowing house delighted by very clever amateurs. Lillie's Vaudeville 23-25. Miss Neilson in A Doll's House 30. U. T. C. April 4.

MERIDEN.—POLI'S (Thomas Kirby): Frances Starr in The Easiest Way 14; large and delighted audience. The Red Mill 18. U. T. C. 21. Bright Eyes 23. Henry Miller 24.

DANBURY.—TAYLOR'S OPERA HOUSE (P. J. Martin): Chicago Stock co. 16-18 pleased good houses. The Girl from Rector's 21; poor co.; fair business.

MIDDLETOWN.—MIDDLESEX (Henry Nagel): The Chicago Stock co. 20-25 in repertoire, to large and well pleased audiences.

WINSTED.—OPERA HOUSE (Harry Gale): The Red Mill failed to please a large house 23. The Whitney Brothers 24.

GEORGIA.

ATLANTA.—GRAND (Eugene L. Perry, res. mgr.): May Irwin in Getting a Polish 3, 4; excellent co., to fair business. De Wolf Hopper, supported by Louise Dresser and an excellent co. in A Matinee Idol, 6, 7 to good business. M. Jules Layolle's French Grand Opera co. (four performances) 8-10; excellent co. M. Rieber and M. Montano, Mlle. Cortez took the leading parts; fair business. Madame X 13-15 to good business; Adeline Dunlap, Robert Ober, and Howard Gould were in the leading roles. The Emma Bunting Stock co. to for an indefinite run.—ORPHEUM (George P. Curren, res. mgr.): Robert Edeson and an excellent co. in Where the Trail Divides 3, 4 to fair business. Others in caste were Minnette Barrett, A. H. Van Buren, Cordelia McDonald, Joseph Rawley, Charles Chappelle, and John Prescott, E. M. Dresser and Shep Camp, Adelaide Thurston and good supporting co. in Miss Ananias 6, 7, playing to fair business. The Dollar Princess 9-11 to fair business. Sarah Bernhardt 22.—LYRIC (H. L. De Give and Hugh Cardosa, res. mgrs.): Billy Single Clifford in The Girl, the Man and the Game 13-18 to fair business. No Mother to Guide Her 20-25.

ALBANY.—RAWLINS (A. C. and L. B. Gortatowsky): English Grand Opera co. 21. Virginia Harned 27. James K. Hackett April 6.

MACON.—GRAND (D. G. Phillips): Polly of the Circus 30.

MILLEDGEVILLE.—GRAND (McComb and Hines): Mabel Paige 13, 14.

IDAHO.

BOISE CITY.—THEATRE (Walter Mendenhall): Big political meeting to nominate Mayor and two Councilmen; packed house morning and evening 13; everything ran smoothly. The Parish Priest 16, by local talent; well staged under direction of T. M. Hogan. Dolly Pringle co.; grand success financially. The twenty little tots in the evolutions of a grand march and chorus were very fine; Bishop A. Y. Glorieux certainly has done much good, hard work. Edward Terry 17, 18 in Sweet Lavender, The Magistrate, and Liberty Hall; good co. and acting; but somehow they don't come up to some of our American players. Senator Bob Taylor 24. Father and the Boy 29. Arcadians April 1. Sidney Drew 3. Champ Clark 5. Spendthrift 15.—ORPHEUM: Pictures and team work; good bill; S. R. O. house.—OAKS, IDEAL (reopened), BIJOU, LYRIC, and 1818: All doing well.—The NEW BOS: With an extra big reel had them standing up in the street 400 deep 16-18.

ILLINOIS.

PEORIA.—MAIN STREET (E. C. Burroughs): Harvey Stock co. presented In the Bishop's Carriage 19-25; co. made good impression; Maurice A. Waldron as William Latimer, Harvey D. Orr as Edward Ramsey and Mabel Cullen as Nance Olden were special favorites; Harry Leonard as Bishop Von Wermen and Regeant Finley, Richard Carlyle as Harry Van Ness and Burnett, James E. Dunsmith as Tom Dorgan, Taylor Bennett as Frederick Obermuller, William Mansberger as Policeman Burke, Ivy Bowman as Mrs. Ramsey, E. Scott Reagan as Nellie Ramsey, Lucy Neff as Mrs. Latimer and Mag Monahan were all good. Out of the Fold 26-April 1.—MAJESTIC (Henry Sandmeyer, Jr.): Christopher Jr. 17; extra good amateur performance; much credit due Mrs. E. C. Burroughs for staging. In Society (local; second time) 18 pleased good business. The Virginian 19-22; big business; strong co. My Friend from Dixie 23-25. The Man from Mexico 26. The Sweetest Girl in Paris 27.—LYCEUM (Felix Greenberg): New vaudeville house; drawing well; Hines-Kimball Troupe, Rhoades Trio, Davis and Merrill, William Kellenbach; all liked.

OAK PARK.—WARRINGTON (Geo. M. Gatts): Grace Hayward Associate Players in stock 20-25. Arizona; fine; capacity. Fifty Miles from Boston 27-April 2. Grace Hayward as Bonita Canby charming. Charles W. Dingle made a heroic Lieutenant Denton. Colonel Bonham was a finished piece of work by Harry Scott, ably assisted by Mary Hill, who did excellent emotional work in the difficult part of Estrella. The Henry Canby of Lew Welch was up to this clever actor's versatile characters. Laurette Allen was an ideal Mrs. Canby. Cecelia Wallace was excellent in the role of Captain Hedgeman. Robert Jones scored a great success as Sergeant Kellar. Olive Kackley as Miss McCullaugh, the school teacher, was natural and

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artistic. Walter was a clever Dr. Fenton. David Marlowe's Lieutenant Hallock was well done. Mr. Clinton made good as Tony. Dorothy Redding as Lena Kellar was impressive.

AURORA.—GRAND (Charles Lamb, res. mgr.): William Macauley in Classmates 13; two performances, to good business. In the Bishop's Carriage 16, matinee and night, to medium business. Granstark 22. St. Elmo 26. Polly of the Circus 27.—FOX (J. J. Rubens): Madison's String Band, Harry Johnson, Waite and co., Four Fronos, Rice, Bell and Baldwin, Marie Flynn and Girls, Ethel Alton co. to big business 11-15.—STAR (Frank Thielen): The Daly Stock co. opened 10 in The King's Rival to very good business; pleased.

MONMOUTH.—PATTEE OPERA HOUSE (H. R. Webster): Princess Stock co., with Chester Bishop, Feb. 27-11: excellent co.; plays beautifully staged and costumed; deserved packed houses. The Unravelings 14 (local), by students of Monmouth College, pleased good house.—LYRIC (Bloom and Richardson): Vaudeville and pictures attract large crowds.—ITEM: Mr. Bishop, of Princess Stock co., was the guest of Rev. and Mrs. F. H. Webb while in the city.

ELGIN.—STAR (Thielen and Prickett): Sherman Stock co. 20-26 in The Two Orphans and The Country Girl; good business; co. pleased.—GRAND: Madame Sherry 17.—ITEMS: Helen K. May, Beatrice Gordon, Lucille May, and Clyde Clemmens were transferred here from the Rockford Sherman Stock co. to take part in The Two Orphans.—Dot Karroll left the co. 21, and has gone to Horton, Kan., to join a repertoire co.

SPRINGFIELD.—MAJESTIC (C. H. Rumery): The Girl and the Stampede 12, 13; good, to good business. The Newlyweds 16-18; excellent co. and good business. My Friend from Dixie 19-22; fair business; good co. The Sweetest Girl in Paris 26. Daniel Boone in On the Trail 27-29.—CHATTERTON (C. Houck): Cato & Kirth Stock co. 12-18; good, to capacity. The Girl and the Kaiser 19; excellent co.; highly pleased full house.

QUINCY.—EMPIRE (W. L. Rusby): The Hickman-Bessey co. 12-19 (except 16) to large and well-pleased audiences. Plays: Burglar and the Lady, The Red House, Charity Bess, Wife to Name Only, Prince Jack, Texas Pals, My Old Kentucky Home. Mary Mannering in A Woman's World 16 drew a large audience; star as well as entire co. gave excellent satisfaction. Hickman-Bessey co. 20-24. Katie-Did 25.

TAYLORVILLE.—ELKS' (Jerry Hogan): Powell and Cohan Stock co. 13-15; best stock co. ever in house, to capacity business. Plays: The Beauty and the Banker, The Morning After, and A Daughter of America. Temper and Sunshine 18; good co., to fair business. Hillard, the cartoonist, 23. The Hickman-Bessey Stock co. 27-April 1.

BLOOMINGTON.—CHATTERTON (Charles A. Tabeau): William Grew Associated Players in The Lion and the Mouse 13-15. An American Gentleman Abroad 16-18. The Man from Mexico 20-22, pleasing big business. The Virginian 23. William Grew Players in The Struggle 24, 25 and The Cowboy and the Lady 27-29 (except 28). The Sweetest Girl in Paris 28. Katy-Did 4.

DIXON.—OPERA THEATRE (Starin and Baker): Classmates 16, with William McCauley and Eleanor Franklin in leading roles; capable co.; pleased good business.—FAMILY (Eastman): High-class vaudeville 13-18; good business.

DECATUR.—POWERS' GRAND (Thomas P. Ronan): Powell-Cohan Musical Comedy co. 20-22. Decatur High School in Princess Chrysanthemum 23. Earl Ryder in The Virginian 24. The Sweetest Girl in Paris 29. Winifred Stock co. April 3-8.

URBANA.—ILLINOIS OPERA HOUSE (J. Earl Moor): Keith Stock co., 13-18; capacity houses; excellent co.; plays: Never Too Late to Mend, My Jim, The Actor's Romance, The Other Girl, The Old Clothesman. Granstark 24.

BELVIDERE.—DEETHICK'S OPERA HOUSE (Dysart and Loop): The Girl from the Farm, A. D., to fair house. McCabe's Motion Pictures 22. Passing of the Third Floor Back April 13.

MATTOON.—MAJESTIC (Joseph Kuechler): Tennessee and Sunshine Feb. 15: fair business. Golden Girl 18, matinee and night: fair business. Gay Morning Glories 22.

STREATOR.—PLUMB OPERA HOUSE (J. B. Williams): Glazier's Jubilees 11, 12; poor attendance. The Splendora co., vaudeville, 16-18; fair business.

EAST ST. LOUIS.—NEW BROADWAY (Joe Walsh): Billy Watson's Beef Trust 12; very good co. and business. The Rollickers 19. The Brigadiers 26.

STERLING.—ACADEMY (George Olmstead): William Macauley and co. presented Classmates 14; pleasing good house.

ROCKFORD.—GRAND (Hugh Flannery): Mrs. Herbert L. Flint 15-18 to large business. The Virginian 17 pleased good house.

MORRISON.—AUDITORIUM (A. R. Lewis): Classmates 13; very good co.; fair business.

BELLEVILLE.—LYRIC (F. R. Hallam): Morning Glory Girls 24. Golden Girl 26.

INDIANA.

INDIANAPOLIS.

Praise for Grace George and Her Company—The Newlyweds Opened to Big House.

A Broken Idol, seen here two seasons ago, returned with a new cast for a three days' engagement at English's 16-18. John Drew in Smith 22. The Dollar Princess 23-25. The Quality of Mercy 27-29. The Sweetest Girl in Paris 30-April 1.

David Kessler, Madame Malvina Lobel and a good supporting co. of Yiddish players gave a pleasing performance of The Wedding Day at the Murat 15.

Grace George delighted good houses at the Murat 16-18 in Nance for the Goose, a play abounding in bright, witty lines, amusing situations, and particularly appealing to women. Miss George, charming and winning, gave an excellent performance of Kitty. Her admirable co., of whom Herbert Percy, Frederick Perry, and Keith Wakeman appeared to splendid advantage, also included Carolyn Kenyon, Louise Everts, F. D. Cromwell, and Frank R. Denny, who pleased in smaller roles. The Blue Mouse, with Grace Merritt in the title-role, met with fair success and attendance 20-22. The Honeymoon Trail 23-25. Bertha Kalich in The Kreutzer Sonata 27-29. Madame X week April 3. Forbes Robertson in The Passing of the Third Floor Back 13-15.

The Newlyweds and Their Baby, with James F. Bacon, Lee Hayes, George P. Murphy, and Olga Von Hatzfeldt, still playing the leading roles, opened a week's engagement with two large audiences at the Park 20-25, with every indication for a big week's business. East Lynne 27-29. Girls 30-April 1.

When We Were Twenty-one, the current bill at the Majestic, was well put on by the MacLean Stock co., with Nana Bryant, Mildred Von Hollen, P. G. MacLean, and Frank Thomas in the leading roles. Sweet Clover 27-April 1.

At Keith's Grand 20-26 Dinkelspiel's Christmas as headliner, Bert Levy, the artist; Albert Hole, boy soprano, and Fay Two Coleys and Fay were the strong, entertaining hits of the bill. Jarvis and Harrison, Gus Onlaw Trio, D. J. Andree's Studies in Porcelain, and McNish and McNish pleased.

The Colonial offered Howard Dotson, May Elmore, Arthur Forbes and co., Eddie Foley, Clark and Duncan, and the English Juggling Girls.

It is learned on reliable authority that the Shuberts are preparing to assemble an unusually able co. for a season of stock at the Murat, following the close of the regular season.

PEARL KIRKWOOD.

GOSHEN.—JEFFERSON (Harry G. Sommers): The Spendthrift 14, with Doris Mitchell, Lionel Adams, and Gwendolyn Piers in the cast, satisfied very meagre audience; production good. The Chocolate Soldier 15 attracted the largest business of the entire season, and the cast, which included Alice Yorke, Forrest Huff, Frances Kennedy, Fred W. Mace, Fritzi Von Busing, Francis J. Boyle, and Henry Coote, was eminently satisfactory, while a superb orchestra of nineteen pieces was an overshadowing feature of the most important performance given in the Jefferson since the memorable Western production of The Merry Widow there Nov. 30, 1907. Follies of the Day 17 canceled. Howe's Pictures (return) 21. Hanlon's Superba 22. Governor Hoch, of Kansas (lecture course), 23. Madame Sherry, with Lina Abarbanell and Edwin Stevens, to follow.—ITEMS: Franklyn Fox, who for about two years has had the Irwin Opera House management here, conducting the theatre as a picture and vaudeville house, will be succeeded May 1 by John Stahlnecker, of Canton, Ill. Mr. Fox is negotiating to sing in opera at Elitch's Gardens, Denver, Col.—The present season at the Jefferson is the most successful from every point of view in the history of the playhouse.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): The Thief 6 pleased small house; capable co. The Spendthrift 15 delighted good house; excellent co., including Lionel Adams, Doris Mitchell, Gwendolyn Piers, Lisle McCall, and Albert Sackett. Montana 18.—AUDITORIUM (Harry G. Sommers): Sheehan Grand Opera co. 6; sang Il Trovatore to large and appreciative audience. The co. numbers many good voices. The Golden Girl 8; two capacity houses; gave satisfaction. The Chocolate Soldier 11; two large houses and delighted. Countess Thamara de Swirsky 16. Hanlon Brothers' Superba 20. Russian Symphony Orchestra 25.—INDIANA (Thomas Moses): Indiana Theatre Stock co. in The Man on the Box 13-19. Classmates 20-26; business good.

EVANSVILLE.—WELLS BIJOU (Charles Sweetnam): May Robson 19 in The Rejuvenation of Aunt Mary pleased large houses, matinee and night. The Dollar Princess 21, to good house. Countess de Swirsky 22.—NEW GRAND (David Bechler): Bill 19-25: Willard Simms and co., Maurice Freeman and co., Kojyama, Quinn and Mitchell, Spissell Brothers and co., Thurber and Madison, Vitteris and Georgetta.—ITEM: R. E. Russell, new resident manager of the New Majestic, announces the policy of the theatre to be popular priced vaudeville hereafter.

TERRE HAUTE.—GRAND (T. W. Barhydt, Jr.): Henrietta Crosman 9 pleased large audience. Jefferson De Angelis in The Beauty Spot 10; large house. The Smart Set 12; S. R. O. Honeymoon Trail 18. Broken Idol 19. Countess de Swirsky Russian Dance 20. The Girl and the Kaiser 21. Dollar Princess 22.

WABASH.—EAGLES' (H. S. Logan): The McNavin Stock co. 13-18; co. well balanced; pleased fair business. Plays: The Way of the World, in Idaho, Price of Silence, Secret Enemy, Camille, The Traitor, Kathleen Mavourneen (matinee). In the Bishop's Carriage 23. The Edward Doyle co. April 3-8.

MUNCIE.—WYSOR GRAND (F. S. Lowe): The Gay Morning Glories 14; good co.; S. R. O. The Honeymoon Trail 17 pleased two good houses. Madame X 18; excellent co.; fine business. The Broken Idol 21. Blue Mouse 24.—STAR (Ray Andrews): Vaudeville and pictures 20-25; business good.

LAPORTE.—HALL'S (Wilbur J. Hall): Miss Nobody from Starland, with Olive Vail 16 satisfied large house. Walter Rudolph, of Chicago, in piano recital 21. The Commuters 22 canceled. Sweetest Girl in Paris 27. The Girl of Eagle Ranch 28. Vogel's Big City Minstrels 30. A Bachelor's Honeymoon 8.

PRINCETON.—KIDD (Willis and Wilkerson): The Great Duncan 15-18; poor houses. The White Squaw 18; good; poor house. Coburn Minstrels 22. Countess Thamara De Swirsky 23. Union Station (local) 24. Peck's Bad Boy 25. Golden Girl 27.

LOGANSPORT.—THEATRE NELSON (Mayme L. Cox): Madame X 21; excellent cast and performance; John Davidson as Raymond Florlot was very good. Granstark 25. The Man on the Box 28. The Newlyweds 31. Ben-Hur 1-3.

VINCENNES.—OPERA HOUSE (W. W. Willis): Countess Thamara de Swirsky 21 in Russian dances; drew well and pleased. Duncan Stock co. 20-25. The Golden Girl 28. Seven Days 30 (return).

ANDERSON.—OPERA HOUSE (J. E. Henning): Madame X 17; excellent satisfaction to S. R. O. The White Squaw 18; (twice); to good business. A Broken Idol 20 pleased well filled house.

RICHMOND.—GENNETT (H. G. Sommers): Ward and Vokes in The Trouble Makers 9; good co.; pleased a large house. Sterling Stock co. 10, 11; fair co.; poor business. Russian Symphony Orchestra 17.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer): Isle of Spice 9; good attraction, to big house. Cow and the Moon 20; splendid performance, big business. Lyman J. Howe 23. Vogel's Minstrels 29.

FRANKFORT.—BLINN (Langebrake and Hufford): Madame X 16; excellent co.; delighted large audience. The Man on the Box 23. Granstark 27. The Newlyweds 29.

ALBION.—OPERA HOUSE (Anthony G. Kimmell): Rogers and Grilley Entertainers 18 pleased packed house. Al. W. Martin's U. T. C. 21. Zella Dawn Associate Players 23-25.

AUBURN.—OPERA HOUSE (J. C. Henry): Isle of Spice 7 pleased S. R. O. Golden Gulch 17 pleased packed house. John Vogel's Minstrels 28. Alton Kaskard 30.

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CONNERSVILLE.—AUDITORIUM (F. E. Kehl): Baker Stock co. 13-18; fair, to fair business. The Blue Mouse 25. McNavin Stock co. 27-April 1. Lyman Twins 7.

MICHIGAN CITY.—ORPHEUM (A. C. Himmelein): The Texas Girl, W. R. Whittle, lawyer and De Lins, Marx Brothers' School Boys and Girls 20-25; good business.

ANGOLA.—CROXTON OPERA HOUSE (Charles Elya): Isle of Spice 9; good co., to a tophasvy house. Phaelah Rice (lecture) 22. Broken Idol 24. The Man on the Box 30.

HUNTINGTON.—THEATRE (H. R. Rosebrough): The Rosar-Mason Stock co. 13-15; to crowded houses; good satisfaction. The Newlyweds 27. Man on the Box 29.

NOBLESVILLE.—GRAND (L. Wild): U. T. C. 15; good co.; small business. Mice and Men 24.

IOWA.

DES MOINES.

Ben-Hur Proved a Strong Attraction—Frances McHenry Heard From—Items of Gossip.

Ben-Hur proved a wonderfully strong drawing card at Foster's Opera House 24-26. The lineup for seats Monday morning was the longest that has been attracted to an advance sale in weeks.

The Princess Stock players offered The White Sister 19. Frances McHenry appeared in the role made famous by Viola Allen.

The first half of the week at the Grand found a play by Edward F. Rose, entitled The Rosary. The latter half of the week was occupied by The White Captive.

The feature at the Orpheum was Master Gabriel. The original little Buster Brown appeared in a one-act farce called Little Tommy Tucker.

The Quaker City Four headed the bill at the Majestic.

W. E. Anderson's position as dramatic critic of the Des Moines "Daily Capital" is being filled by W. C. Jarnagin, the managing editor. His work has brought favorable notice to the paper. Mr. Anderson retired because of the press of his regular business.

H. M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): The Port of Missing Men 14; light business; return engagement. Isabel Garghill Reecher (college lecture course number), 20, to big business; pleased. Sarah Padden in The Third Degree 24. Local High School benefit April 5.—ITEMS: Clare McDowell, for many years a member of the Metropolitan stage force, left 21 for Wyoming to join former associates in ranch life.—Harry Mack is back again with Rowland and Clifford, having resigned as general manager of the W. F. Mann attractions, and is now managing The Port of Missing Men.—G. B. Ohle, formerly manager of the Lyric Theatre in this city, has purchased the Scenic Theatre at Ames, Iowa, and will book the Sullivan and Considine time.—Viles and Warren have sold the Dreamland Theatre at Hampton to Baldwin, Weeks and Clemmer, local men of that city.—Ida O'Day, who is well known in vaudeville, has joined the Lyric Stock co. in Minneapolis, as ingenue. Miss O'Day was formerly in Cinders and A Bit of Old Chelsea.—C. W. Champlin, manager of the Airdome at Cedar Falls, will open the season May 15, with The Mysterious Smith, to be followed by two weeks' engagements by the following repertoire cos.: Burton and Smith, Flora De Voss, Eddings-McKee, C. E. Bartholomew.

FRANK E. FOSTER.

WATERLOO.—WATERLOO (A. J. Busby): Cedar Falls Band 16 pleased fair house. The Third Degree 17, 18 pleased three good houses; Sarah Padden and Joseph Garry made decided hits. A Married Bachelor 25. Home talent 24, 27, 28. Ben-Hur April 6-8.—CRYSTAL (J. Jolly Jones): Salina and Her Lions, the Sharrocks, Charles Hitchcock, Krione, the Four Charles, Vans Minstrels, Dancing Du Barrs, Princess Indita, Jubilee Quartet, Skates Bay, Photo-Plays, and De Groat's Imperial Quintet 20-25; good business.

PERRY.—OPERA HOUSE (A. W. Walton): The Time, the Place and the Girl 21 drew a good house and gave excellent satisfaction. Pair of Country Kids 27. A Married Bachelor 30. Port of Missing Men 31.—ITEMS: A. S. Monroe, manager of the Lyric, donated the entire proceeds of his business 14 to the King's Daughters.—B. P. O. E., No. 4407, will put on circus April 18, 19. Manager Buchanan, of the Yankee Robinson Shows, which are quartered near here, has promised to furnish the talent.

ALGONA.—CALL OPERA HOUSE (Roscoe Call): Beggar Prince Opera co. in The Beggar Prince Feb. 24. Hans and Nix co. 28: fair. Nye Stock co. 6-8; failed to please. The Port of Missing Men 17 pleased good house. Cornell Ladies' Orchestra 18, to full house and was highly pleasing. The House of a Thousand Candles 21. A Married Bachelor April 1. The Burgomaster 4.

FORT DODGE.—ARMORY THEATRE (William P. Dermer): The Congo King 18; two small houses; fair satisfaction. Lower Berth No. 13 13, to fair-sized audience; good satisfaction. The Port of Missing Men 25. Beggar Prince Opera co. in Fra Diavolo 29. Minneapolis Symphony Orchestra April 3.—ITEM: Ground for the new Princess Theatre is broken, and the house is to be completed Sept. 1.

MARSHALLTOWN.—NEW ODEON (J. Rachford): As Told in the Hills 18, matinee and night; fair co. and houses. The Time, the Place and the Girl 19 pleased a capacity house. The Third Degree 25. Hello Bill 26. A Married Bachelor 28. The Passing of the Third Floor Back. Ben-Hur April 3-5.

SPENCER.—OPERA HOUSE (Franklin Fleets): Missouri Girl 14; very good; to good house. College Singing Girls 17. M. G. M. Lecture Course; excellent, to packed house. Beggar Prince Opera co. 20, to poor house. Laurant Mag. M. G. M., 24. The Defender at Cameron Dam 29.

CLINTON.—THEATRE (C. E. Dixon): The Third Degree 15; excellent co., to light business. The Time, the Place and the Girl 28. The Man Who Owns Broadway 30.—FAMILY (B. Sodini): Vaudeville; good attractions and business 13-18.

DECORAH.—OPERA HOUSE (Weiser and Rear): The Third Degree 22. The Huntleys 13-15; very best satisfaction; S. R. O.—ITEM: Manager Weiser is spending the week in Minneapolis. Business and offerings have been very satisfactory all season.

GREENFIELD.—WARREN OPERA HOUSE (R. E. Warren): Perry's Village Postmaster 4; good business. The Girl and the Gawk 24. Beggar Prince Opera co. April 14.

KANSAS.

TOPEKA.

Ruth St. Denis at the Grand—Harry North Organizes New Stock Company.

Ruth St. Denis played, or rather danced, for a small house at the Grand 18. Her performance was beautifully staged. Olga Nethersole 23. At the Mercy of Tiberius 25. The Chorus Lady 27. Henrietta Crosman 28. Paul Gilmore 30. The Rosary April 1.

The Love Route by the North Brothers Stock co. at the Majestic 13-19 played to good business, with Genevieve Russell and Orval Spurrier in the leads. The piece was well presented and the co. handled their parts exceptionally well.

Sutton and Sutton headed the bill at the Nov-

elty 13-18 and made a hit with their acrobatic act, entitled The Pumpkin Girl. Other features were the Four Gypsy Girls, Reisner and Gores, and Wanser and Palmer. The house was well patronized all week.

Reg Crawford, manager of the Grand, has furnished another innovation in the way of amusements. Each week one night at the Grand will be devoted to athletic exhibitions. Hackenschmidt, Gion, and Miller have already made their appearance, and Champion Frank Gotch will appear 21.

Harry North, of the North Brothers Stock co., has gone to Columbus, O., where he will organize another stock co. to play at the Colonial Theatre. While Mr. North has only been actively engaged with the Topeka co. a few months, his work while here has been excellent and he will be greatly missed from the cast at the Majestic. FRED H. WILSON.

INDEPENDENCE.—BELDORF (Milburn Hobson): Olga Nethersole in The Redemption of Evelyn Vaudray 16; delighted large audience. Al. G. Field's Minstrels 17 packed the house and presented an excellent entertainment. Henrietta Crosman in Anti-Matrimony 23. The Girl in the Taxi April 1.

ATCHISON.—THEATRE (George King): Queen of the Moulin Rouge 18 pleased large house. At the Mercy of Tiberius 25. Paid in Full 30. The Rosary 30.

FORT SCOTT.—DAVIDSON (Harry C. Ernich): Olga Nethersole in Evelyn Vaudray 16; fair house; performance one of the best ever seen here. The Blue Mouse 28.

OTTAWA.—ROHRBAUGH (F. C. Dobson): Olga Nethersole in The Redemption of Evelyn Vaudray 20.

COLUMBUS.—McGHIE'S (W. E. McGhie): The Blue Mouse 22.

KENTUCKY.

PADUCAH.—KENTUCKY (Carney and Goodman): Henrietta Crosman in Anti-Matrimony 16 delighted capacity; Miss Crosman seems to grow more youthfully fascinating with each succeeding season. Voburn's Minstrels 17 pleased good business. Daniel Boone on the Trail 18 thrilled large and topheavy business with fair production matinee and night. May Robson in The Rejuvenation of Aunt Mary 20 established herself a favorite with fine house; Aunt Mary was the best character on local stage this season. Seven Days 23. Beverly 29. A Winning Miss 31. Schumann-Heink (Woman's Club) May 1.

OWENSBORO.—GRAND (Pedley and Burch): Blanche Walsh in The Other Woman 8 to capacity; audience delighted. Henrietta Crosman presented Anti-Matrimony 14 to very large and appreciative audience. Culhane's Comedians 16 to fair business.

HENDERSON.—PARK (R. E. Cook): Henrietta Crosman in Anti-Matrimony 13; ably supported; delighted large audience. White Squaw 14; good performance; fair business. The Golden Girl 30. Beverly April 1.

MAYFIELD.—UNIQUE (T. L. McNutt): Dan Cupid Musical Comedy co. 20. Hans Hansen Band coming.—PRINCESS (M. Blumenfeld): Business good with vaudeville and pictures.

BOWLING GREEN.—OPERA HOUSE (J. M. Robertson): The Newlyweds and Their Baby tazed the capacity 16; pleased. Culhane's Comedians opened a week's engagement 20 in Reaping the Harvest, to S. R. O.

LEXINGTON.—OPERA HOUSE (Charles Scott): The Newlyweds 18 gave best of satisfaction. The Dollar Princess 20; S. R. O.—HIPPODROME (L. H. Ramsey): The Varsity Girl to continued capacity 20-25.

FRANKFORT.—CAPITAL (J. M. Perkins): The Newlyweds 16 pleased a big house.

LOUISIANA.

NEW ORLEANS.

Some First-Rate Attractions This Week—Edith Singleton Made Good Impression.

At the Tulane The Fortune Hunter was the bill 19-25. A large and competent cast interpreted the play. The principals are Fred Niblo, Frank Bacon, Alma Belwin, Lento Fulwell, Edward Saxon and Francis X. Conlan, with Mr. Niblo as the real star of the aggregation. Sarah Bernhardt in repertory 26-April 1.

The Chocolate Soldier was the attraction at the Dauphine Theatre 19-25. The little opera proved delightful in every respect. Edith Singleton, Ilma Bergere, Margaret Crawford, John Phillips, Edmund Mulcahy, Harry Davies and Frank L. Belcher do the greater part of the work capitally. The chorus was particularly effective, as well as the orchestra. The engagement was a decided success. Louis Mann 26-1.

At the Crescent Theatre a small and competent cast presented The Wolf 19-25. The play, which is a strong one, was well acted and made a deep impression. E. Fernandez, Tom Burroughs, Mildred Hyland, Robert Denbon, William Crimans and J. D. Pendleton made up a cast of considerable ability.

A good bill was shown at the St. Charles Orpheum 20-26. The features were the Cuttys, instrumentalists; Ben Welch, comedian; Felicie Morris, the Temple Quartet, the Flying Martins, trapeze artists; Maureen and Rich, comedians; the Five Alphas, jugglers, and the kinodrome.

The Greenwall and the Lyric, offering vaudeville and motion pictures at popular prices, are drawing well.

J. M. QUINTERO.

DONALDSONVILLE.—GONDRAN (William F. Nolan): Excellent pictures and vaudeville 18-18 to fair business; Lenten season interfering with larger attendance.—NEW ERA FLOATING PLACE (Captain W. P. McNair): At Burnside Landing 14, At Smoke Bend Landing 15; good co.; two pleasing performances, to fair business. Campbell Brothers' Consolidated Shows 25.—ITEM: The Peerless La Chotaser, known as the "Dead Wood Kid," expert calliope player and broncho buster, is now with the New Era Floating Palace, filling our open dates until April 25; will reopen with Young Buffalo's Wild West and Texas Ranger co. for season 1911.

MAINE.

PORTLAND.—JEFFERSON (M. J. Garrity): Leigh De Lacy and co. presented Leah Kleschna, The Test, An American Widow, The Writing on the Wall, and Mrs. Temple's Telegram 20-25; fair business. The Girl of My Dreams 27-29. Madame X 30-April 1.—KEITH'S (J. R. Moore): The stock co. 20-25 turned to melodrama in Lost River; Sidney Toler was a dashing and captivating hero; Lola Downin as Ora made a most charming and lovable heroine; Robert Hyman had a congenial part as "Buster" Middleton; Belle D'Arcy as the society belle and villainess wore stunning costumes, and her acting was one of the best things she has done; Blanche Frederici had a fair chance as Gemma Gates to display her talent for character work; Joseph Laurence did a fine piece of work as the villain; Mark Kent as Ezra Crokus had a comedy part that convulsed the house; Margaret Keller, the Dutch girl, did well.—ITEM: The Portland Lodge of Elks elected the following officers: Irving R. Vernon, Robert E. Wallace, Ervin A. Clark, Robert E. Alden, George T. Spear, George S. Hodgson, Thomas H. Anderson, Joseph W. Mitchell, and William O. Alden.

BANGOR.—OPERA HOUSE (F. A. Owen): The Girl in the Taxi 20; presented by an excellent co.; delighted an audience that packed the house to the doors with a performance full of pure, unadulterated fun from start to finish. Madame X 27. Leigh De Lacy April 3-15.

BRUNSWICK.—TOWN HALL (H. J. Given): Bowdoin College Band 17; excellent; packed house. Bowdoin Minstrels 21; changed to later date. St. John's Dramatic Club April 17. Circle De Cremes 19.

MARYLAND.

BALTIMORE.

Doctor De Luxe Presented for First Time and Well Received—Grand Opera Notes.

Joseph M. Gaites again favored this city with a new production 27, when he presented Ralph Hers, late of Madame Sherry, in a new musical play in three acts and two scenes, with the alluring title Doctor De Luxe, by Karl Hoschna and Otto Hauerbach, at Ford's Opera House. Ralph Hers is without doubt one of the most original comedians on the American stage, and in his present role, that of a veterinary surgeon to the pampered pets of the rich, who through a peculiar chain of events is called upon to administer to a young woman, has perhaps the best role of his career. It is an extremely funny farce and is punctuated with some of the best music that Hoschna has yet written. The production is elaborate and the co. large. All in all, it is one of the best things Mr. Gaites has offered to the local public. Henry Miller in The Havoc April 3-8.

Robert Mantell came back to town last night and began his annual engagement of Shakespearean plays at the Auditorium. His repertoire is without doubt the most varied he has ever attempted in this city. He will give eight performances, as follows: King Lear, Hamlet, As You Like It, Richelieu, Othello, Macbeth, Merchant of Venice, Richard III.

The Academy is dark this week, and no attractions have as yet been announced for following weeks.

The bill this week at the Maryland is headed by Marion Garson and co. in a high-class musical offering entitled The Belle of Seville, while others on the bill include J. C. Nugent, the Chick Sale, Jack Connelly, and Margaret Webb, with the famous Lorch Family as an extra feature. Eva Tanguay proved the drawing power for one of the biggest weeks of the season thus far 20-25.

Billy the Kid holds the boards at the Holliday Street Theatre this week, and will very likely enjoy quite as much popularity during its present engagement as in the past. Next week, East Lynne.

The Boston Players at the Savoy are again showing their versatility this week by a very praiseworthy production of Sapho, which, of course, will prove most acceptable to their patrons. Theodore Gamble is now playing leads in place of Mr. Meade.

At the Gayety the attraction this week is the Columbia Burlesquers, with the College Girls to follow April 3-8.

The World of Pleasure is on view this week at the Monumental, opening to big business, with the Star Show Girls to follow April 3-8.

The Chicago Grand Opera co. again demonstrated its drawing power in this city 23, when Charpentier's Louise was sung for the first time in Baltimore to an audience which occupied every available bit of standing room in the theatre. Miss Garden was heard for the third time this season in a new role, and won new laurels. The role of Louise suits her voice admirably. Next opera 30, The Juggler of Notre Dame, with Garden, and The Secret of Suzanne, with Carolina White and Sammarco.

Manager Charles E. Ford has again announced a Spring season of grand opera by the Aborn Opera co., beginning May 1.

It now seems certain that Baltimore will have a practically new opera house next season, as the Lyric Theatre sale has been indefinitely held over. In fact, such a sale seems very unlikely, as the present season of opera has been the most successful in the history of Baltimore. Plans have been drawn by local architects for an entirely remodeled building, which will include a circular tier of boxes and another gallery. Just as soon as the present season has closed, and the minor details settled, work will be started if reports are true.

David Belasco announces that he will offer still another new play to the Baltimore public on April 24, when he will present Helen Ware as a star in a new play, entitled The Woman, by William C. De Mille. This is the play which was originally to have been called The Machine.

The Paint and Powder Club, of this city, a well-known organization composed of the younger male members of local society and similar to Mask and Wig of the University of Pennsylvania, will make their annual production at Albaugh's Theatre during Easter week, as is their custom, the production chosen this season being the extravaganza, 1492, which enjoyed great popularity some few years ago.

I. BARTON KRAIS.

CUMBERLAND.—MARYLAND (William Cradoc, res. mgr.): K. Dyer and co., the Three Virginians, Minnie Fisher, Frank and Walters, Morrison and Parrot, and the Casino Trio 15-18; good bill and attendance. Vaudeville and pictures 20-25 (except 22). The Scotch Singers of Glasgow 22. The Smart Set 29.

ANNAPOLIS.—COLONIAL (Fred W. Falkner): Blue Mouse 18; good performance and business. Black Patti 27. De Wolf Hopper April 1. Cook-Spencer Opera co. 5. California Girls 8. The Thief 15.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): Way Down East 25. Seven Days April 6.—SAVOY (Charles E. Cook, res. mgr.): The Bill 20-26 featured Alice Raymond and her co. in a well-staged musical act, A Night in Egypt; Kenny and Hollis (return engagement) scored a big hit, Kathrine Scott, Arthur J. Rickens and Ada Gifford in Freddie, Mason and Hart, Root and White, Gretchen Hartman, Grace Florence, Seymour A. Rose, Walter C. Percival and Joseph Percival in A King for a Night; gave satisfaction to excellent attendance.—BIJOU (L. M. Boas): Business continues good. Bill 16-18: The Sensational Waltbour Trio, McNally and Stewart, Clark and Parker, the Bijou Pictorial Novelty, James Wallbank and Gladys O'Hearne. Bill 20-22: May and Mack, Yeargar and Kemp, Allen Nestor and co., and A Thief in the Night; excellent attendance.—PREMIER (L. M. Boas): Bill 16-18: The Milliard Brothers, Will Herbert, Harry Ross, and the Three Sisters. Bill 20-22: Wilbur J. Cosgrove, "Jadoo," Lewis, and Clark and Whiffles Double to large attendance.—ITEMS: The last services for former Alderman and theatre manager, William J. Wiley, who passed away on Monday, were held at his late residence 16. The attendance was large, and included a delegation from Fall River Lodge of Odd Fellows, Mount Vernon Lodge, Knights of Pythias, Priscilla Lodge, N. E. O. P., and the Knights of Honor, of which the deceased was a member. A large number of theatrical people were present. The bearers were George T. Wiley, a brother; George S. Wiley, and Robert M. Wiley, sons, and William Wood, John P. Macomber, and Walter P. Macomber. A long cortege followed the remains to Oak Grove Cemetery, where interment took place.—The annual Theatrical Ball will be held May 4.—Katherine Scott, who was formerly here in stock, received a hearty greeting from her many friends in town during her engagement at the Savoy 20-25 in Freddie. W. F. GRR.

NEW BEDFORD.—THEATRE (William B. Cross): Madame X 20 delighted capacity. Madame Schumann-Heink 22 pleased a large audience. Tom Dunn and Daughter, Tom Hefron, Reckless Recklaw Troupe, and pictures 21, 23-25.—HATHAWAY'S (John M. Hathaway): Circumstantial Evidence, Gertrude Dion Magill and co., Five Smiths, Pierce and Maines, Armenia, Marshall Montgomery, and Field Brothers; excellent bill; big business 20-25.—SAVOY (John W. Barry): Peter A. Letendre, Payne and Lee, Anna Blake, Mike Dowd, Haynes and Haynes, and pictures 20-25; good business.—CASINO (Fred J. McAloon): Yale Stock co. in Hello, Bill, 20-22, and the Traveling Man 23-25; big business continues.—VIEN'S (E. D. Davenport): De Velde and Zelda, Mr. and Mrs. Jack McGee, and Frank Dale 20-22; Hamilton Coleman and co., Crumbley and Davis, and Sam Barton 23-25; large audiences.—COMIQUE (H. E. Chenoweth): Kilsley, Ottkey and Kilsley, the Vincents, Von Hoff, Ed and Rolla White, and Nellie Elliott 20-25; satisfactory business.—ROYAL (Alfred Le Barre): King and Lynn Stock co. in A Fight for a Million 20-22 and The Western Judge 23-25; well patronized; the capable co. of sixteen players includes Henry D. King, John Lynn, Clara Emerson, Frank A. Stolle, Fred R. Danon, and Grace Rentfrow.—ITEM: Lester Lonergan's Stock co. will open at Hathaway's April 17 in Brewster's Millions. Other plays to be presented are The Squaw Man, The Virginian, Mrs. Temple's Telegram, and The Lion and the Mouse. Rose King will be the leading woman and Harry Bewley has been engaged to play the comedy characters.

PITTSBURG.—CUMINGS (George H. Hill): Cumings Stock co. in Our Boarding House to full houses 16-18. Stock co. in Arizona 20-25 (except 22); pleased houses. Way Down East 23. Stock co. in The Charity Ball 27-29.—BIJOU (Harold F. Jackson): Fine business greeted Zinelle Bontelle, Montgomery and the Healy Sisters, Delphino and Delmore, the Three Langdons, and the picture 16-18. Nelson-Nichols Troupe, Carney and Wagner, W. J. Holmes and Ivia Hollister 20-22. Cole and Johnson's Sambo Girls 20-25, to packed houses, the Sambo Girls scoring one of the biggest hits of the house this season.—ITEM: The Bijou baseball team, a ball team of professional players, managed by the Bijou Amusement co., will open the season on Patriots' Day, April 19. After the success of last season, Manager Jackson considers the ball team one of his most novel and successful methods of advertising.

BROCKTON.—CITY (W. B. Cross): Rastus Brown, Mrs. Sheridan-Welch, Joseph Healey and co., Taylor's Musical Dogs and the moving pictures 20-22 (except 21); full houses. Madame X 21, with Dorothy Donnelly in the title-role, pleased a capacity house; Boyd Nolan, Robert Paton Gibbs, Malcolm Williams, Ralph Morgan, W. H. Denney, Dorothy Donnelly, Cecil Kern and Burnette Radcliffe deserve mention for good work.—HATHAWAY'S (McCue and Cahill): The Thompson-Woods Stock co. 20-25 in The Call of the North opened to full house and gave fine performances; Jack Chagnon, William B. Freeman, Al Warner, C. E. Covert, Al Bushee, Marie Horton, Louise Langton and Josephine Fox are deserving of mention and the co. gave good support. St. Elmo 27-April 1.—GREELY'S (John J. Owens): Dowe and Lavan, Hella Russell, Master Julius and the motion pictures 20-22; good business.

HAVERHILL.—ACADEMY (J. A. Sayer): The Man of the Hour 20; small business. The Colonel's Maid (local) 21 delighted capacity; best amateur performance in many seasons. The advance sale for Madame X, with Dorothy Donnelly, which comes for two performances 25, has been phenomenal; all seats for evening were sold in a few hours after the sale commenced, and the matinee tickets lasted little longer. Chicago Stock co. 27-April 1 presents a splendid list of attractions, with fine surroundings; among the bills presented will be Clothes, Strongheart, Men and Women, The Straight Road, Our New Minister, The Spoilers, and The Climbers. The Lottery Man, The Girl of My Dreams and Kirk Brown are among the attractions coming soon.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): Joseph J. Flynn's Stock co. (sixth week) gave St. Elmo 20-25 (except 23) to large audiences. Madame X 23, to capacity. Sowing the Wind 27-April 1.—COLONIAL (John F. Adams): Tom Nawn and co., Two Pucks, John F. Murphy, Kristoffy Trio, James Clancy and co., Jeter and Rogers, and Fred St. Onge and co. 20-25; good business.—BROADWAY (Will H. Stevens): The Dorner Players closed a three weeks' engagement 18. House dark.

LOWELL.—OPERA HOUSE (Ralph A. Ward): Thompson-Flynn Stock co. in The Squaw Man 20-25; good houses. The Christian 27-April 1.—HATHAWAY: Donald Mack Stock co. in Paid in Full 20-25; capacity business. Shore Acres 27-1.—MERRIMACK SQUARE (J. F. Carroll): Bismer Homan's Dancing Fantasma, Robert Jewett, Howe and Edwards, Ernest Dupelle; capacity business.—ACADEMY: Eva Allen and co., Finn and Ford, Mark Linder and co.; drawing good houses.

HOLYOKE.—EMPIRE (T. F. Murray): Empire Stock co. in Marseilles 20-25 pleased medium business; Frank Darien, John Warner and Holly Hollis deserve special mention.—OPERA HOUSE (L. G. Grossman): Vaudeville 20-25 (except 23); big business. The Girl from Rector's 27; twice to fair business. Stetson's U. T. C. 29.

WORCESTER.—THEATRE (J. F. Burke): Red Mill 10, 11; good business. Seven Days 13-15; fair co. and business. Otis Skinner in Kire 16; capacity house. Way Down East 17, 18.—FRANKLIN (J. F. Burke): A Modern Salome 12-17, with Jeanne Towler in the lead; good business.

ATHOL.—ELLSWORTH OPERA HOUSE (A. Ellsworth): Burke Eldridge Stock co. 13-15; fair co. and business. Plays: Pride of the Regiment, The Hand of Man, and The Queen of the Ranch. Knights of Columbus Dramatics in A Woven Web 17; pleasing performance, to capacity business.

NORTHAMPTON.—ACADEMY (B. L. Potter): The Prince of Pilsen 17; good co. and business. Stetson's U. T. C. co. 20. University of Vermont Wig and Buskin Club April 3. The Rosary 5. Mrs. Leslie Carter 21.

MICHIGAN.

DETROIT.

The Chocolate Soldier Stayed Two Weeks—Irene Franklin at the Temple.

In future historical annals it may be writ that The Chocolate Soldier took Detroit by storm, the Garrick Theatre being the scene of action and the original time 20-25, which time was extended to handle the overflow to 27-April 1. It has proved the best drawing card that the Garrick has ever put out. Miss Yorke alternated in the prima donna role with Miss Poll, of Detroit. The cast was excellent.

At the Detroit 20-25 Vesta Victoria, an artist in every sense of the word, played to fair attendance. Next week, The Girl in the Taxi.

In the field of vaudeville it is seldom it is granted to any one performer to monopolize so much attention and applause as fell to the lot of Irene Franklin, Burt Green at the piano. Her manner of rendering original musical numbers is so compelling, not to say unique, that she defies imitation. She was the stellar attraction on the Mill at the Temple Theatre 20-25, and the balance of a varied entertainment was provided by Edward F. Bernard in A Morning in Bingville, the Primrose Four, Agnes Scott and Barry Keane, Nell O'Brien and co., Rose, Welsh and Melrose, Clemens and Dean, and Young and April.

David Higgins and Mongrel paid their annual visit to the Lyceum Theatre 19-25, and A Broken Idol will follow 26-April 1.

In the burlesque line Manager J. M. Ward came under the line first again, electing another merit mark to the credit of the cozy Gayety Theatre. The Serenaders 19-25 introduced Nanette Coulton, who is possessed of a voice that augurs well for her future in other than the limited field which is afforded by burlesque; she should be called into the fold of musical comedy or light opera. Next week, Queens of the Jardin de Paris.

Matt Kennedy is still the chief funmaker with The Tiger Lillies co., which held the stage at the Avenue Theatre 19-25. The singing numbers were carried off by Margaret Flavin. Next week, The Girls from Dixie.

At the Lafayette Theatre 19-25 Montana, a border drama of merit, furnished the week's melodramatic thrills.

Thomas Potter Dunne, billed at a minstrel comedian, headed the programme at Miles' Theatre 19-25. ELYP A. MARGMI.

PORT HURON.—CITY (Sam Hartwell): A Stubborn Cinderella 13; good co. and business. The Thief 17 (third appearance); excellent co.; pleased large house. Marks Brothers' No. 1 co. 20-April 1.—MAJESTIC (F. E. Johnson): Honeymoon Trail 13; good business. The Fairies' Well (local); benefit A. O. H.; capacity. Alvarado Players 19-25. The Rosary 23. The Wolf 26, Madame X 31. The Chocolate Soldier 8.—ITEMS: The Bijou Amusement co., of Battle Creek, have leased the Majestic from the State Circuit co. and have put in F. E. Johnson, of Akron, O., as manager.—J. W. Brennan, the former manager, has returned to his home in Syracuse, N. Y. Before leaving Mr. Brennan was tendered a banquet and presented with a handsome wallet case.

GRAND RAPIDS.—POWERS (L. S. Billman): The Chocolate Soldier 16-19 was a de-

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cided hit, with excellent houses; good co. A well filled house enjoyed the work of John Drew and his excellent co. In Maugham's antidote for insomniacs, entitled Smith. Russian Symphony Orchestra 25. Madame X 25. The Spendthrift 24-26. Montgomery and Stone in The Old Town 28, 29.——MAJESTIC (Orin Stair): The final week of this theatre's regular season was divided between Mrs. Wiggs of the Cabbage Patch and School Days, both attractions pleasing large houses. Catherine Counties opened her third stock season 19 in The College Widow, to very enthusiastic capacity house; Miss Counties received bunches and bunches of flowers, which she sent to the Children's Home.

LANSING.—GLADMER (F. J. Williams): Honeymoon Trail 9 pleased small house. The Wolf 11; fair house. The Thief 14 drew a good house, considering its being three times here. Miss Nobody from Starland 18. Russian Symphony Orchestra 21. The Spendthrift 22. U. T. C. 25. Madame X 27.——BIJOU (Charles Marshall): Vaudeville to good houses 13-15.——COLONIAL (Charles Davis): Cook Stock co. 12-18; playing A Play Without a Name.——ITEM: The management offers a cash prize for the best name. It is pleasing and drawing good houses.

KALAMAZOO.—FULLER (W. J. Donnelly): The Spendthrift 18 pleased good houses. Nancy Boyer Stock co. 20-25 opened with The Prima Donna, followed with Miss Hobbs, The Little Grey Lady, The Young Mrs. Winthrop and others; splendid supporting co.; good business all week.——ACADEMY (B. A. Bush): Madame X 24.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy): The Wolf 8; good co. and satisfaction to a good house. The Spendthrift 13; fine co. and best of satisfaction to fair house. The Golden Girl 18. The Thief 21. Senator Robert M. La Follette 22. Boston Symphony Orchestra 24. A Broken Idol 25.

BATTLE CREEK.—POST (E. R. Smith): Miss Nobody from Starland 17; very good co. and business. The Thief 16; good co.; fair business. The Isle of Spice 19; fair co.; good business. U. T. C. 20 pleased big business. The Cow and the Moon 21; fair co. and business. Damrosch Symphony Orchestra 22.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson): The Isle of Spice 18 to large and well-pleased audience. Sidney Landon, character entertainer, 21. Charles Nelson in The Cow and the Moon 25. The Treadwell-Whitney Stock co. 27-April 1.

CALUMET.—THEATRE (J. D. Cuddihy): Lou J. Beauchamp 13 in lecture, entitled "Take the Sunny Side," pleased large house. Al. H. Wilson in a German Prince 20.

JONESVILLE.—NEW THEATRE (N. H. Widger): The Isle of Spice 17 pleased good house. The Cow and the Moon 22.

MINNESOTA.

MINNEAPOLIS.

Forbes-Robertson and Company Draw Well—Lee Baker Pleased Good Houses.

Of the wonderful beauty of The Passing of the Third Floor Back and Forbes-Robertson's masterly portrayal nothing new can be added. Sufficient is it to say that the attraction at the Shubert all the week 19 attracted capacity houses, and was received with the same respectful admiration that has marked its visit to other cities. The almost perfect supporting co. received great praise, but after all it was the play, its subject and the star that riveted attention. The Juvenile Bostonians 27-April 1.

At the Metropolitan Lower Berth 13 held the stage the first half of the week, but attracted little attention. The last half was dark, with Al. H. Wilson and Charles Cartwright and Nance O'Neill in The Lily for next week.

At the Lyric A Gentleman from Mississippi was given a capable production. Lee Baker scored, as usual, as Senator Langdon, while the other principal male roles were in the hands of Brigham Royce, Burke Clarke, Corbett Morris, Frank Priest, Austin Cooper, and Arthur Coppelino. Ida O'Day, well known to Orpheum audiences, through her appearances with Cinders and A Bit of Old Chelsea, made her first appearances as the ingenue of the co., and made an individual hit. Edith Evelyn, Jane Meredith, and Louise Farnum, carried the other roles well.

A melange of music and foolery, The Cat and the Fiddle, pleased the Bijou audiences. Harry H. Watson proved a fairly amusing comedian, and Rose and Arthur Boylan contributed several excellent dancing numbers. Next week, The Lion and the Mouse. CARLTON W. MILES.

ST. PAUL.

Montgomery and Stone Returned to Good Business—Al Wiswell to Manage the Shubert.

Montgomery and Stone in The Old Town returned to the Metropolitan for one night 19 and were greeted by a large audience. The Kent Athletic Club Minstrels held the stage 21, 22. Lower Berth 13 comes 23-25. Dr. Sawyer, Spiritualist, 26. Nance O'Neil 27-29. Al. H. Wilson 30-April 2. Love and Politics 3-5. Raymond Hitchcock 6-8. The Quality of Mercy 9-15. When Sweet Sixteen 16-22. Trebor, the Magician, 23. John Drew 24-26. Francis Wilson 27-29. James Neill's Stock season begins 30.

The Lion and the Mouse is doing well at the Grand 19-25. The White Captive 26-April 1. The Man of the Hour 2-8. Time, Place and the Girl 9-15. Cow and the Moon 16-22. U. T. C. 23-29.

The Shubert remains dark 19-26. Forbes-Robertson 27-29. Juvenile Bostonians 30-April 1. Bertha Kalich, Blanche Ring and James T. Powers are April bookings.

Orpheum 19-25: Alice Lloyd, Tom Waters, Mr. and Mrs. Frederick Allen, Bobbedella, the Gee Jays, Jones and Deely, and Lightning Hopper.

Gordon and North's The Merry Whirl was the Star attraction 19-25.

Members of the Chicago Grand Opera co., including Carolina White, Margarita Sylva, Jeanne Korolewicz, John McCormack, Wilhelm Beck and Nicola Zerola give a song recital at the Auditorium 22.

T. M. Scanlan has resigned as manager of the Shubert. Al. Wiswell, of Toledo, Ohio, succeeds him. Mr. Wiswell is the third manager the house has had since the season opened last Fall. JOSEPH J. PFISTER.

DULUTH.—LYCEUM (C. A. Marshall): The Morals of Marcus 13-18, to well filled houses, and highly pleased audiences; Maude Leone rendered the leading part in a most creditable manner; Willard Mack as Marcus Cedarne rendered his part well, and Mrs. Adams as the French maid created a very favorable impression. What Happened to Jones 19-23. Al. H. Wilson in A German Prince 24, 25. Polly of the Circus 26, 27.

OWATONNA.—METROPOLITAN (Charles Servatius): A Married Bachelor 18 pleased fair house. The Toymaker's Dream 19 gave only medium performance, to small house. Clarence and Leslie Dietz, sons of John Dietz, of Cameron Dam fame, gave public address on 21 to packed house. Told in the Hills 24. The Time, the Place and the Girl April 5. The Barrier and Paul Gilmore in The Bachelor coming.

WINONA.—OPERA HOUSE (O. F. Burlingame): Zelda Sears 14 in The Nest Egg to one of the big houses of the season. Miss Sears and the co. came in for much favorable criticisms. Nance O'Neil in The Lily 25.

ALBERT LEA.—BROADWAY (F. H. Mallery): The Burgomaster 2; good attendance; well pleased. Sunny South 8 pleased good business. Hugo Koch in The Port of Missing Men delighted good house. Lower Berth 13 12.

RED WING.—T. B. SHELDON MEMORIAL AUDITORIUM (W. A. Scott): Zelda Sears in The Nest Egg 13; greatly pleased good house. Manhattan Stock co. 16-18. Polly of the Circus 20.

BRAINERD.—OPERA HOUSE (F. G. Hall): Barnum, the hypnotist, 6-11; good business. Polly of the Circus 25.

MISSISSIPPI.

JACKSON.—CENTURY (S. J. Myers): International festival of pictures and music 13, 14. The Missouri Girl 16; fair business. Blanche Walsh in The Other Woman 16 pleased large audience. Beverly of Graustark 20. Robert Edeson 22. J. K. Hackett 23. Della Fox 24. Grace Van Studdiford April 1. Sarah Bernhardt 3. The Flirting Princess 18. C late Soldier 20.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer): Blanche Walsh 15 in The Other Woman; strong co., to large audience. James K. Hackett 21 in The King's Game. Virginia Harned 23 in The Woman He Married. Robert Edeson 24 in Where the Trail Divides. Grace Van Studdiford 25. Sarah Bernhardt April 4.

GREENVILLE.—GRAND (W. Isenberg): Buster Brown 13 to two large and delighted audiences. Master Harold West was Buster, and Madeline Clarke Mary Jane. Blanche Walsh in The Other Woman 14 to fine house; pleasing. Robert Edeson 25, and Grace Van Studdiford 30 closes season.

MERIDIAN.—OPERA HOUSE (L. Rothenberg): Robert Edeson in Where the Trail Divides 21; excellent co., to small house. Virginia Harned in The Woman He Married 23.

TUPELO.—OPERA HOUSE (W. H. Armstrong): The Missouri Girl 7 pleased a well-filled house. Hans Hanson 16.

COLUMBUS.—THEATRE (James W. Newby): Buster Brown 15; large business.

BILOXI.—DUKATES (J. J. Corcoran): Pictures and songs 5-12 pleased big business.

MISSOURI.

KANSAS CITY.

Grand Opera Pleased Shubert Patrons—Edna Aug Well Received—Judith Raeburn.

The Jules Layolle French Grand Opera co. played 19-25 at the Shubert to excellent business and pleased greatly. A repertoire of the standard operas was given, and the productions were attractively staged and costumed. Blanche Ring in The Yankee Girl 26-April 1.

The Willis Wood had The Queen of the Moulin Rouge 19-25, playing to a big week's business. The presenting co. was above average in ability, the chorus especially being one of the many features. Of the principals, Grace Turner and Dorothy Ellis captured the feminine honors, while to Harry Short fell the burden of the comedy. Sidney De Gray, George Meyers, and Gladys Turner also deserve mention. The production was well staged and costumed. Follies of 1910 2-8.

Edna Aug, in The Chorus Lady, drew good-sized audiences to the Grand 19-25, and was well received. The play is too well known to need mention, but of the new star it must be said that she handles her part excellently and won many laughs. The supporting co. numbered several of the original people who played with Rose Stahl, and was capable throughout. At the Mercy of Tiberius 26-April 1.

The Gillies had a new melodrama 19-25 in a play called The Defender of Cameron Dam, the story of which is said to be based upon actual happenings in the Wisconsin lumber regions. The play was unusually interesting and found ready favor with the Gillies patrons. Judith Raeburn played the principal role, that of Elsa Braun, and won frequent applause for her clever work, while Charles Douglass, Claude Boardman, Emil Jerome, and W. C. Hodges carried other leading roles to success. The play was well staged. The House With the Green Shutters 26-April 1.

Dr. Carl Herman, styled the Electrical Wizard, was the Orpheum headliner 19-25, and the mystifying act caused much wonderment. Others included Bonita-Lew Hearn co., Harlan E. Knight co., Three California Girls, Hibbert and Warren, and Ward Brothers.

Dave Marion and his Dreamland Burlesquers held the boards at the Century 19-25, playing to a big week's business. The star was the big hit of a performance that won instant favor, both burlesques and olio being of extremely entertaining nature. The Broadway Gayety Girls 26-April 1.

The Big Gaiety co. was the Gayety offering 19-25, playing to very satisfactory business. Sam Collins headed a capable co. of performers, and was well received. Ginger Girls 26-April 1.

Nordica is announced for one concert in Convention Hall 29, and the event promises to be one of importance in the local musical world.

The usual good bill at the Empress included the Great Henri French, Three Alverettes, Waiman, Howard Truesdale and co., Rosa Maynons, Brown and Mills, and Marie King Scott, all winning applause. D. KEEDY CAMPBELL.

ST. JOSEPH.—SHUBERT (Harry Fitzgerald): Mary Mannering in A Man's World 15; one of the season's notable attractions; pleased fine business. Olga Nethersole in The Redemption of Evelyn Vaudray 21. Madame Lillian Nordica in Concert 22.——LYCEUM (C. U. Philley): The Time, the Place and the Girl 12-15; well staged and presented by a good co.; pleased good business. Dave Marion's Dreamland Extravaganza 16-18; one of the best burlesques of season. Dave Marion made a great personal hit; business good. At the Mercy of Tiberius 19-22. Broadway Gaiety Girls 23-25.——ITEMS: Harry Beaumont, manager of Pantages' Theatre here, has been transferred to Pueblo, Col., and will manage that house of the Pantages' Circuit.—William A. Weston comes from Denver to manage the local house.—Beaumont's many friends gave him a farewell dinner the night before his departure.

JOPLIN.—NEW CLUB (L. F. Ballard): The Rosary 10; good co. deserved better house. Olga Nethersole in Redemption of Evelyn Vaudray 11, matinee and night; good house; fine co. Harry Bulger in Flirting Princess 12; good co. and business. Virginia Harned in The Woman He Married 15; fine co. and good business. Al. Field's Minstrels, matinee and night, 19; good co. and business. Blue Mouse 26.——JOPLIN (Claude Thornton): Henrietta Crosman in Anti-Matrimony; fine co. and good business. Nordica in Concert 27.——ITEMS: The D'Ormond-Fuller Stock co. will close 22 at the Star Theatre.—The Star will have two vaudeville acts in future, getting them direct from St. Louis.—Mrs. Harry Bulger spent two weeks in Joplin, leaving 18 to join Mr. Bulger at Tulsa, Okla.

FULTON.—PRATT'S (Gaw and Newland): Star Lecture (Gunckel) to capacity 17. College "Gym" 24. Breckenridge Stock April 3. Richards and Pringle 13. The Climax 17.——ITEM: Manager Newland just returned from an extended trip in California.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet): Havana, with James T. Powers, 22. Champ Clark (lecture) April 1. Old Homestead 4. Midnight Sons 5. Ole Olson 13. The Spendthrift 16. Knights of Columbus 17-19. Gertrude Elliott 20. T. M. A. Benefit 27.——FAMILY (Dick P. Sutton): Cornell Stock co. 19-25. The Hoosier Girl 26-April 1. Heart of a Hero.

NEBRASKA.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (H. J. Bartenbach): Queen of the Moulin Rouge 14, to good business and good performances. Seven Days 21. The Barrier 22.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford): Motion pictures. De Blake's Circus, Dewitt and Steward, and Jesse Davis pleased good houses 13-15. The Girl in the Taxi 16. Man of the Hour 23. Madame X 25.

CLAREMONT.—OPERA HOUSE (H. T. Eaton): Klark-Urban co. 10-15; small but appreciative audiences. Plays: The Girl from Out Yonder, Across the Desert, One Girl in a Thousand (matinee), and Sold Into Slavery.

DOVER.—CITY OPERA HOUSE (Corson and King): Flaming Arrow 18. The Spendthrift 14 canceled.

NEW JERSEY.

NEWARK.

A Treat for Music Lovers—Otis Skinner in Sire at the Newark.

The New York Philharmonic Orchestra played to a crowded house in the Krueger Auditorium 22. Theodore Spiering, instead of Gustav Mahler, conducted. In taking the place of the older and more famous musical director, whose illness has prevented him from appearing, Mr. Spiering discharged his duties so ably that there was no cause for disappointment. His work, especially in Tschaikowsky's "Pathetique Symphony," pleased so well he was recalled twice, and his modesty prompted him to include the orchestra in the tribute paid, and at a signal from him most of the musicians arose and bowed their acknowledgments. This was a musical treat to the Newarkers and, judging from the size of the audience and the applause, it was greatly appreciated.

Otis Skinner presented Sire at the Newark 20-25 to fair houses. An excellent cast. The Country Boy 27.

McFadden's Flats pleased the good-sized audiences at the Columbia Theatre 20-25.

Miss New York Jr. at the Empire, with John J. Black, Billy S. Newton, Fay O'Dell, Jupiter Brothers, Pearl Black, James Fairburn, Ada Corbett, Lulu and Bennett Mitchell.

The Jersey Lilies pleased the patrons of Waldmann's Opera House 20-25. Cast included Leon Errol, James E. Cooper, Alf. P. James, Katy Prior and Robert Alger.

Maclyn Arbuckle presented a delightful sketch called The Welcher at Proctor's Theatre and scored.

Caprice and U. T. C. were presented at the Arcade Theatre 20-25, to big houses.
GEORGE S. APPLEGATE.

JERSEY CITY.

Frank McIntyre and Gertrude Coghlan Seen to Advantage—Spooner Stock Company.

Frank McIntyre and Gertrude Coghlan were the stellar lights in a fine production of The Traveling Salesman, which drew large audiences to the Majestic Theatre 20-25 and gave immense satisfaction. Miss Coghlan and Mr. McIntyre were especially good, and the part of Mrs. Babbitt by Sarah McVickar was a gem. The entire cast was a strong one. George Evans' Minstrels 27-April 1. The Nest Egg 3-8.

Such a Little Queen was the Spooner Stock co. offering at the Orpheum 20-25 to fine business. It was an excellent production and staged with care. Edna May Spooner had a congenial part in Queen Anna, and she was vivacious and natural. Raymond Whittaker as the banished King was splendid. Harold Kennedy as the American had a serious part instead of comedy, and did it justice. He is good in comedy and the same in opposite roles. Florence Hill was immense as Elizabeth Laumann. Lelia Davis as the telephone girl was capital. Olive Grove as the servant was fine. Edwin Curtis as the Prime Minister, Philip Quinn as the schemer, and Nell Barrett as Laumann were a trio of good parts, well played and with snap. My Wife's Gone to the Country 27-April 1.

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AGENTS AND PRODUCERS

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W. W. STEINER Manager and Producer 313 Putnam Building

The Big Review drew large houses to the Bon Ton 16-18. Frankie Heath is the star and she is a pleasing comedienne. Harry La Van is the comedian and he is a good one. The co. is strong. The Washington Society Girls were here 20-22 and did a large business. Larry Smith and Mamie Champion lead in burlesque, and Blanche Washburne and Charles Douglass are the olio headliners. Sam Golden is also a feature in the burlesque. Jardin de Paris Girls 23-25. The Empire Burlesquers 27-29. The Passing Parade 30-April 1.

A scenic rehearsal of Frederic Thompson's new production, The Rainbow, took place on the stage of the Majestic Theatre 17. It requires a small army of stage hands to handle this play and has elaborate scenic effects.

On account of the burning down of the Folly Theatre in Paterson 18 it leaves three days for each co. of the Western Wheel to lay off here, as all shows divided the week between here and Paterson. The cos. which were to leave here on Sundays for Wilkes-Barre now get out of town Thursday morning and take the layoff in that city. The house in Paterson will not be rebuilt in time for this season.

WALTER C. SMITH.

HOBOKEN.

The Corse Payton Stock Company Added to Their Already Established Reputation

The Corse Payton Stock co. presented When We Were Twenty-One 13. Claude Payton, as Richard Carewe, did the best work he has done since joining the Hoboken co. His manly physique added much to his work. Albert O. Warburg as Colonel Grahame, H. Harriman as Sir Horace and Harry B. Roche as McGrath were excellent. John Gray as "the Imp," Bernard McOwen as David Hirsch, Frank Armstrong as Lord Helmont, Robert Livingston as Willis, and Harry Butler all played their short roles admirably. Charlotte Wade Daniel as Mrs. Ericson gave a motherly portrayal. Dorothy Stanton and Elizabeth Rathburn appeared in one act only, but were excellent. Virginia Howell as the Pirefly gave a dashing performance. Florence Gear made a sweet and pretty Phyllis. The stage settings deserve special credit.

The Lily was offered 20 and brought out the strength of the co. Harry B. Roche as the Comte De Maigny gave a portrayal of that role that would do credit to any Broadway cast. John Gray as Max was very good. Bernard McOwen, with his becoming white hair, won the hearts of the audience as Huzar. Claude Payton as Armand could not have been better. Albert O. Warburg as Bernard, W. H. Harriman as Emile Plock, "Bobby" Livingston as Joseph, Frank Armstrong as Jean, Hazel Williams as Susanne, Dorothy Stanton as Lucie. As there are really two leading women in The Lily, the honors fell upon Florence Gear as Christiane and Elizabeth Rathburn as Odette. Miss Gear was all that was required. She looked and acted the role. Miss Rathburn scored as Odette and at the end of the third act, her great scene, she was rewarded with several curtain calls. Notwithstanding the Lenten season, the houses are excellent. The Barrier is booked for 27.

Virginia Howell is resting for a few weeks, visiting relatives in the South.

Faith Avery is visiting friends for a few days.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): A Texas Ranger 17 drew a poor house; one of the best attractions of the season was The Rosary, given by an excellent co., 20. Carolyn Gates in the dual roles of Vera Wilson and Alice Marsh won instant favor. Father Brian Kelly was capitally taken by Louis Shea, who won well deserved encores. Robert Brisker handled Bruce Wilton in a capable manner. Ainsworth Arnold, who has just closed a long stock engagement, made his first appearance with the co. 20, succeeding Manuel Snyder in the character of Kenward Wright. His clever work made a favorable impression. Mona Lee was ably cast as Kathleen O'Connor, while Gertrude Keith as Lesure Watkins, J. Francis Dillon as Charley Harrow, and George N. Leary as Lee (Skeeters) Martin were laughing hits in their respective roles. Vaudeville and pictures, with the Elliotts and Grey and Travis in acts that pleased, drew the usual week-end capacity 18. An audience of fair size greeted the mid-week bill 23. The Flower of the Ranch 27. Vaudeville night 30. Gay Mathilda April 6. Vaudeville 13. Delaneo Choral Society present Mikado 18 (local). McFadden's Flats 17.—ITEMS: The Frank A. Robbins' Circus will exhibit at Mt. Holly May 2.—Sam Gross, of the auditorium staff, was one of a merry party that witnessed Lina Abarbanell in Madame Sherry at the Forrest, Philadelphia, 21.—City Clerk Thomas S. Mooney, a prominent Elk, represented the local lodge at a meeting of that order at Elizabeth 21.—Three local boys, Jack Trainor, Bert Howard, and Billy Slimm, were Majestic features 23-25.—Tom Malone and James Kennedy, late with Our Friend Fritz co., have again entered the vaudeville field.—Ben Cook, the minstrel man, of Pittsburgh, Pa., has again taken up his residence in this city.

J. WILL BURR.

PATERSON.—LYCEUM (P. J. Gilbert): Drew good houses 20-22 with the old favorite, The Volunteer Organist; co. pleased. In Old Kentucky 23-25 drew the usual good houses, which always seem to be pleased; co. capable and play well mounted. McFadden's Flats 27-29. The Joy Rider 30-April 1.—OPERA HOUSE (John J. Goetchius): Players presented Cameo Kirby 20-25 in a capable manner and merited better patronage. The House Next Door 27-April 1.—EMPIRE (A. M. Bruggeman): Continues to offer good vaudeville bills to good business: Edward Jose and co. and Katherine Miller scored 20-25.—MAJESTIC (W. H. Walsh): Presented its regular bill 20-25, to good houses. Swat Milligan, Russell and Smith's Minstrels and Marie Sparrow headed the bill.—ITEMS: The Folly, owned by Jacobs, Butler and Lowry, and occupied by burlesque, was destroyed by fire 18.—Pat White's Gaiety Girls lost all of the scenery and costumes.—The owners will rebuild at once, it is announced.

ELIZABETH.—PROCTOR'S (E. Thomsen): Davis and Bogard, song and dance; Professor La Reine and co., electric act; Dorothy Dainton, comedienne; Maud Scott and co., comedy sketch; Webb Trio, acrobats; Five Empire Girls, song and dance; Crimmins and Gore, Daredevil Kirkpatrick and co.—ITEM: Manager Thomsen continues to win favor by laboring to eliminate anything that is at all objectionable. He has recently put on a film boosting the children's parade on the Fourth of July.

UNION HILL.—HUDSON: The bill consisted of Paul Armstrong and co., Sophie Brandt and co., Joel P. Soun and co., the City Comedy Four, the Dallys, Hall Merritt, and the Eaself-Vernon Troupe: business excellent 20-26.

BRIDGETON.—CRITERION (Ed. B. Moore): My Cinderella Girl 20 pleased large audience; Frankie and Bunney Woods contributed much to the success. The Spendthrift 22, with Edmund Breese and Thais Magrane.

NEW YORK.

BUFFALO.

The Quality of Mercy Well Received—Rose Melville Very Popular Here.

The Chocolate Soldier drew four capacity houses to the Teck 16-18 and scored a big success.

Forrest Halsey's The Quality of Mercy, formerly played by Mabel Taliaferro under the title of My Man, was enthusiastically received by large houses at the Teck 20-25. It was superbly acted by such excellent players as Anne Sutherland, a great favorite here, having been identified with stock in the early days of the Shuberts in this city; W. S. Hart, Nettie Bourne, as Diamond Mabel, scored one of the hits of the performance, and Anna Wynne and Howard Hall.

Of all of the favorite stage characters there is none more popular than Sis Hopkins as portrayed by Rose Melville, and this talented woman and her associate players delighted very large business at the Lyric 20-25, even though the play has been seen here innumerable times.

The appearance of Isadora Duncan in classic dances with the New York Symphony Orchestra, of which Walter Damrosch is the conductor, drew a brilliant assemblage to the Teck 20.

Billy Watson and the Girls from Happyland made everybody happy at the Garden 20-25.

The New Century Girls proved to be one of the best attractions seen at the Lafayette this season, and justly deserved the big business done 20-25.

P. T. O'CONNOR.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): Bert Lytell, Evelyn Vaughan, and a well-selected co. of stock players successfully inaugurated their Spring engagement 20-25, appearing in a fine production of Sweet Kitty Bellairs. The co-stars were well cast and scored an immediate success by able interpretation of the leading roles; the balance of the co. was satisfactory and business was up to the capacity mark. The Aviator will be put on 27-30. The Chocolate Soldier plays a return engagement 31, April 1, while the Lytell-Vaughan co. appear in Schenectady on those dates.—EMPIRE (James H. Rhodes, res. mgr.): Sheridan's Marathon Girls 16-18 provided a splendid bill which drew packed houses. The Behman Show 20-22 proved a big winner. Will J. Kennedy won much favor, as also did Eileen Sheridan, who headed the feminine contingent, in addition to playing one of the principal parts; she scored in her planalogue. Rinaldo, artistic violin selections, was a worthy added feature of the bill. Business up to the capacity. Parisian Widows 23-25. Gay Masqueraders 27-29.—GAIETY (Oliver H. Stacy): Williams' Imperial Burlesquers 20-25 had a successful week, drawing enormous audiences; those in prominence were: Harry L. Cooper, Violet Hilson, Deery and Francis, and La Belle Rouge, who substituted for Mlle. De Leon, the Girl in Blue, who was incapacitated by illness. Pat White's co. 27-April 1.—PROCTOR'S (Howard Graham, res. mgr.): Had an excellent bill 20-25, headed by Beatrice Morgan in her new playlet, The Actor Lady, which attracted crowded houses.—MAJESTIC (Emil Deltchez): Vaudeville and new motion pictures 20-25; usual big crowds.—ITEMS: Florence A. Riley, a local amateur of considerable ability, has joined the professional ranks by becoming a member of the Lytell-Vaughan Stock co.—E. R. Jacobs, formerly manager of Harmanus Bleecker Hall, has taken up his residence in this city.

GEORGE W. HERRICK.

ELMIRA.—LYCEUM (Lee Norton): David Bispham 31.—MOZART (G. W. Middleton): Stanford and Western Players in Arizona 13-18; large business. Allen Holubar made a striking Lieutenant Denton, Emily Smiley a captivating Bonita Canby, and clever support was contributed by Eugene La Rue, J. Atwood Walker, James Stemburg, Leona Soule, Florence I. Nelson, Anna Reeder, Lillian Campbell, Egbert Munroe, Thurlow White, Harry Wilgus, Lee Parks, and Maurice Stanford, Christopher, Jr.: 20-25.—MAJESTIC (C. H. Van Demark): Knox Brothers, Emmonds, Emerson and Emmonds, Quinn Trio, Lew Ward, Gus Fredericks, and Josef Samuels 13-18; large and well-pleased houses.—FAMILY (C. W. Lawford): Larivee, Eva Thatcher, Cox Family Quintette, Roeder and Lester, Oma Crosby's Kinkies, and Vera Valin 13-18; strong, to big business.—ITEMS: Ira Van Demark, president of the Majestic Theatre Co., has sold his holdings in that house to David M. Pratt, president of the Second National Bank, and John M. Connelly, president of the Chamber of Commerce.—The Family Theatre will hereafter be booked by Bleiman and Smith.

J. MAXWELL BEERS.

ROCHESTER.—LYCEUM (M. E. Wolff): Little Miss Fix-It, with Nora Bayes and Jack Norworth, drew packed houses 17, 18. The piece is an amusing comedy, with not a dull line in it. Interspersed were songs written by Mr. Norworth. William Danforth and Ona Waldrop lent capable support. Kyrle Bellew in Raffles 22, 23 drew large and well-pleased houses. Mr. Bellew's finished acting was a constant delight. Gladys Hanson was excellent, as was Jane Tyrrell and Frank Westerton. The House That Jack Built, a musical extravaganza, was given by amateurs for a local benefit 24, 25.—Follies of 1910 27-29.—BAKER (F. G. Parry): Paid in Full 20-25. With a production and cast fully equal to the original, it proved one of the best drawing cards at this popular theatre this season. Beverly 27-29.—COOK'S (J. Hunt): Sapho, with Miss Hunt in the title-role, drew well 20-25. Her work in the heavy scenes was excellent. Corwin Luskmoor made his first appearance with the co. as leading man and created a favorable impression. Carmen 27-April 1.—CORINTHIAN (F. Strauss): Hastings' Big Show played to big business 20-25. The co. is unusually large. E. G. ZIMMER.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): The Private Secretary 17 to two large-sized audiences. C. James Bancroft was seen in the role made famous by William Gillette. Lyman Howe's motion pictures drew capacity houses 18. The Time, the Place and the Girl, especially the girl, was the means of attracting crowded houses 22; co. and production fair. David Bispham and Bessie Abbott in Concert 25. Beulah Poynter in The Little Girl That He Forgot 27-29. The Chocolate Soldier 30. Lytell Vaughan Stock co. in The Aviator 31, April 1. Mary Mannering in A Man's World 6.—MOHAWK (Charles T. Taylor): Rose Sydell's London Belles were greeted by fairly big houses 16-18; co. is very strong, and includes such entertainers as Johnnie Weber, Dave Rose, Will S. Campbell, Loretta Fawn, and Virgie Royden. The Parisian Widows 20-22 afiled to draw the customary large houses. Ike Wall, Emily Miles, Niblo and Spencer were some of the principal members. Behman Show 23-25. Harry Hastings' Big Show 27-29. Midnight Maidens 30-April 1. Girls from Happyland 3-5.

NAT SAHM.

SYRACUSE.—WIETING (John L. Kerr): Walker Whiteside in The Melting Pot 23-25. The Chocolate Soldier 27, 28. Mary Mannering 31, April 1.—EMPIRE (F. Gage): The opening of this new house 20 was attended by spectacular and social features. Many congratulatory telegrams from prominent managers were received, and W. Snowden Smith, the owner, and M. E. Wolf, manager, were compelled to show their acknowledgments. Follies of 1910 was the opening attraction 20; large houses prevailing throughout the week. Bickel and Watson, Bert Williams, Fanny Brice, Shirley Kellogg, Lillian Lorraine, Bobby North, and Billie Reeves were among the clever people appearing. Three Twins, with Alfred Crawford, 27-April 1.—BASTABLE (S. Bastable): Caught in Mid-Ocean was not an emphatic success 16-18, but attracted fairly. Beverly of Graustark to good business 20-22. The Volunteer Organist 23-25. Paid in Full 27-April 1. E. A. BRIDGMAN.

MIDDLETOWN.—STRATTON (O. S. Hathaway): The Time, the Place and the Girl 16; poor house. Chauncey Keiffer co. 20-25; fair business; plays: Belle of Richmond, His Majesty and the Maid, Love Route, Anna Karenina, Will o' the Wisp, St. Elmo, and Queen of the Ranch. The Red Mill 27, Rosary 28. Beverly April 1.—ITEMS: Manager Hathaway is taking a few weeks' vacation in the South.—F. De Clark, of Port Huron, Mich., is acting as manager for the Stratton during Manager Hathaway's absence.—Rumors are current that a new vaudeville theatre is soon to be erected here.

SARATOGA SPRINGS.—BROADWAY (J. C. Graul): The Colonel's Maid 31. Haymakers' Minstrels April 18.—PONTIAC (J. C. Graul): Excellent vaudeville to large and pleased audiences, by Victor Faust, Sinclair and Van, Amiotte and Caldwell, Martin F. Reynolds, Rhea Askner, Three Geraldys, Trent and Trent, Mae Bartletto, Frank Huntley, Kelly and Mallon, the Apollo and Eddie Van Steel. Danny Healey, H. S. Griffith and co., Kilsto and Baylis, John Benahan, Rosso and co., Burns and Walby, Jack Marion, and Davis and Walton week ending 16.

SODUS.—NEW OPERA HOUSE (Mills Brothers): My Cinderella Girl 3; large audience; splendid satisfaction. Phil Ott in The Explorer 25. Time, the Place and the Girl April 7.—ITEMS: Business at Sodus has been fine all season. Season will close May 20 with The Campaigners.—Only open time left is April 29.—F. G. Parsons, formerly of the H. W. Savage forces, will present Fun in a Theatrical Agency Easter Monday with amateur talent for benefit St. John's Church.

PALMYRA.—OPERA HOUSE (H. L. Averill): Vaudeville and pictures 11, with Russell and Clark, Iva Davis, and a fine bill of pictures to packed house. Billy the Kid, 13 thrilled a fair-sized audience. Close to Nature 14 produced by the University of Rochester Dramatic Club, featuring Donald McPherson, of this place, to immense business; vaudeville and pictures, with Eddie Shaw, the eccentric dancer, fine bill to good business. Bonnie Rosedale 18.

JOHNSTOWN.—OPERA HOUSE (J. A. Cohn): Beverly of Graustark 17; fine performance; pleased a good-sized audience. C. James Bancroft in The Private Secretary 21; amused a fair house. The Time, the Place and the Girl, with Thomas Cameron, 23. Bessie Abbott and David Bispham in Concert 24. A Stubborn Cinderella 31. Helen Grayce Stock co. April 3-8. The Girl from Rector's 17. The Rosary 18. My Cinderella Girl 27.

TROY.—RAND'S OPERA HOUSE (H. T. Thompson, res. mgr.): Kirk Brown Stock co. 13-18 pleased good audiences. Plays: Brown of Harvard, The Manxman, A Social Highwayman, Classmates, The Eternal City, Sowing the Wind, Camille, and The Sign of the Cross. The Time, the Place and the Girl 20; fair house.—PROCTOR'S GRISWOLD (Guy Graves): Motion pictures and high-class vaudeville 20-25 continued to draw S. R. O. houses and pleased.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (J. J. Waters): Viola Allen in The White Sister 21; excellent; to very good house. The Chocolate Soldier 22; very good; capacity. Amherst College Dramatic Association, presenting Romeo and Juliet 27. The Blue Mouse 30. Bessie Abbott and David Bispham, under auspices of Professor Thorstenberg and Jamestown Choral Society, April 3.

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AMSTERDAM.—OPERA HOUSE (George McClumpha): Private Secretary 18; two performances, to good business; giving good satisfaction. Seven Days 21; large audience; well pleased. Underlined; Bessie Abbott and David Bispham Concert. The Time, the Place and the Girl 24. The Thief from Rector's 25. Kirk Brown Stock co. 27-April 1.

HORNELL.—SHATTUCK OPERA HOUSE (Charles E. Smith): The Wolf 18 pleased fair-sized house. Vaudeville 20-22; headed by Janet Priest and co. opened to packed house. Miss Priest pleased immensely, and is by far the best attraction we have had in vaudeville this season. The Blue Mouse 28.

LYONS.—MEMORIAL (Burt C. Ohmann): Howe's pictures 22; best ever seen here; to good business.——ITEMS: Stewart C. Whitman, a Lyons boy, and members of the Lyman H. Howe co., were given a banquet 22 by their many friends.——Manager Burt C. Ohmann is ill.

NEWBURGH.—ACADEMY (Fred M. Taylor): U. T. C. 16 to good business; fair performance. The Girl from Rector's 18 to good business and performance. Seven Days 25. Old Red Mill 28.

GLENS FALLS.—EMPIRE (J. A. Holden): Bessie Abbott and David Bispham 16. The Time, the Place and the Girl 21 pleased excellent business. Howe's pictures 27 pleased capacity.

UTICA.—MAJESTIC (Ford S. Andrews): Kyrie Bellew in Raffles 24, 25. Otis Skinner in Kismet 27. Bessie Abbott 28. The Chocolate Soldier 29.——SHUBERT (W. D. Fitzgerald): Vaudeville 20-26; business and offerings good.

AUBURN.—BURTIS-GRAND (J. O. Reeder): Vaudeville 20-April 1.——JEFFERSON (Ernest J. Lynch): Mary Mannering 30.——AUDITORIUM (J. N. Ross): Alice Nielson 28. Madame Sherry April 3.

PENN YAN.—SAMPSON THEATRE (C. H. Sisson): The Whiteside-Strauss co. 15-18 gave good satisfaction; large business. The Private Secretary 24. Phil Ott's Comedians 27. Lyman H. Howe 30. Grace George April 3.

ANDOVER.—NEW AUDITORIUM (Cannon and Snyder): Duree 22 pleased good house. The Private Secretary 31.

OHIO.

CLEVELAND.

Frank Daniels at the Euclid Avenue—William Faversham Well Received.

Frank Daniels in The Girl in the Train, entertained at the Euclid Avenue Opera House 20-25. Robert Hilliard 27-April 1.

At the Colonial Theatre 20-25 William Faversham, supported by a good co., presented The Faun, being favored with crowded houses. Walker Whiteside 2.-1.

Mrs. Wiggs of the Cabbage Patch was the attraction at the Lyceum Theatre 20-25. Hanlon's Superba 27-1.

Under Two Flags will be the bill at the Cleveland Theatre 27-1.

WILLIAM CRASTON.

TOLEDO.

Bessie McCoy at the Valentine—George Webb Given Hearty Welcome.

At the Valentine Bessie McCoy in The Echo 20. Follies of 1910 30. Montgomery and Stone 31, April 1.

Rachael May Clark and the Payson Players gave a splendid performance of Three Weeks at the American 19-25. The scenic equipment was the best seen since the co.'s engagement. George Webb, the co.'s new leading man, was given a hearty "Toledo" welcome, and his acting fully merited the greeting. Mr. Webb will doubtless prove a great favorite. The demand for seats for this attraction was so large that Manager Tierny decided to give an extra matinee 24. Two Orphans 26-April 1.

At the Lyceum, School Days, with that clever little comedian and violinist, Herman Timberg, and a fine co., pleased capacity houses 19-25. His Last Dollar 26-29. Caught in Mid-Ocean 27-April 1. Sis Hopkins 2-8.

Ray Atwill and his Associate Players are busy rehearsing Brown of Harvard, the bill for the opening week at the Auditorium, 26-April 1.

E. M. HERR.

URBANA.—CLIFFORD (Edward Clifford): The Yost Band and Orchestra gave a fine concert to large house 15. H. B. Frank, who proved to be the strongest man ever here, gave a programme of marvelous heavy weight lifting to a good house. Stetson's U. T. C. co. April 1. County Sheriff later.——ITEMS: Frank Glick, treasurer of the Majestic Theatre, at Findlay, O., has been visiting his brother.—Harry Glick, of the Orpheum; Walter Wilbur, of the As Told in the Hills co., as Master Bob Brimmer, was a dancer at Fox's Theatre in Philadelphia the night of the assassination of President Lincoln in 1865.

WILLIAM H. McGOWN.

SANDUSKY.—WELLER (W. S. Canning): Jefferson De Angelis in The Beauty Spot 18; fair business. The Joseph Sheehan Grand Opera co. 19; small house. The Girl and the Kaiser 22. Jesse James 24. The Newlyweds and their Baby 27.——SCHULTZ (W. S. Canning): The Schultz Stock co. closed 15 instead of 18. House dark for remainder of season.——ORPHEUM (H. S. Carter): Mermadia, diving queen, principal attraction; good business 20-25.——HIGH SCHOOL AUDITORIUM: Strickland W. Gillilan, poet, humorist and philosopher 21.

LAURA B. POE.

DAYTON.—VICTORIA (William Sander): Nordica 17; splendid programme; appreciated by large audience. Countess de Swirsky 18; orchestra fine; star's dancing good; fair house. The Rose 20 delighted large audience. Yiddish Operetta co. 25. Mother 27.——NATIONAL (Gil Barrows): At Cripple Creek 16-18; fair; light business. Girl and the Tramp 20-22; good show and business. Barney Gilmore in Kelley from the Emerald Isle 23-25. Girls 27-29.——LYRIC (Max Hurtig): Leading Lady Specials, Horace Wright, and Rene Dietrich scoring week 20; fair business. Willard Simms and co., Valerie Bergere Players 27-April 1.

SPRINGFIELD.—FAIRBANKS (Karl H. Becker): Russian Symphony Orchestra 15; excellent programme and delighted fair-sized audience. Colleen Bawn 17 (local) to capacity. Green George in Sauce for the Goose 20; finely supported and was very enthusiastically received by fair business. Joseph Sheehan Grand Opera co. in Il Trovatore 21; well received by a large house. Bessie McCoy in The Echo 23. Mother 28. The Dollar Princess 29. Don't Lie to Your Wife April 4.——GRAND (Springfield Theatre Co.): As Told in the Hills 18 to fair patronage. Prince Namora (hypnotist) 20-25 to fair houses.

EAST LIVERPOOL.—CERAMIC (William Tallman): Baseball Minstrels 10 drew and pleased capacity business. Charles A. Bellon in The Cow and the Moon 16 to good business. Madame Sherry 18 delighted capacity business. Lillian Russell in In Search of a Sinner 18 pleased good business. Grace George in Sauce for the Goose 22. Man on the Box 25. Richard Pearson Hobson 30. The Round Up April 5, 6. Merry Widow 17. The Newlyweds and their Baby 8. Underlined; Raymond Hitchcock in The Man Who Owns Broadway.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers): Madame Sherry 17 pleased full house; audience fall in love with Tessa Kosta, who is certainly a fascinating person; Edward M. Favor also proved a good actor; Minna Davis and Edith Sinclair, too, were well received. The Cutter Stock co. 20-26. Joseph E. Howard in The Goddess of Liberty 30. The Rose Maiden April 4. A Broken Idol 7. Madame X 13. Howe's pictures 17. Elks' Minstrels (local) 20, 21. Newlyweds and Their Baby 28. Miss Nobody from Starland May 2.

AKRON.—COLONIAL (W. T. Grover, res. mgr.): Grace George in Sauce for the Goose 25.——GRAND (O. L. Elsler, res. mgr.): John W. Vogel's Minstrels 16-18 drew well; pleased. Caught in Mid-Ocean 20-22; good business and co. The James Boys in Missouri 23-25. The Man on the Box 27-29. Howe's Travel Festival April 2, 3. Walker Whiteside in The Melting Pot 5. School Days 6-8. Girls 10. K. of P. (local) 12. Beulah Poynter 13-15. The Minister's Sweetheart 17-19.

WARREN.—OPERA HOUSE (John J. Murray): Al Field's Minstrels 15 to good business. Jesse James 18; good houses both matinee and evening.——ITEMS: Manager John J. Murray arrived in the city 17, after several months' tour with the Murray-Mackey Comedy co. in the Northern States and Southern Canada.—Local interest was stimulated in Al. Field's Minstrels by the presence of Bert Dakin, a Warren man.

BELLEFONTAINE.—GRAND (G. V. Smith): The Blue Mouse 9 to big business; excellent attraction. The Man on the Box 15; good co., to packed house.——ITEM: The Grand closed 15 for remodeling. Contractors are now at work, and when their work is completed this city will have a very modern theatre with increased seating capacity. Manager Smith expects to be able to open again in April.

ALLIANCE.—COLUMBIA (W. E. Davis): Jesse James 20 satisfied topheavy house. The Climax 24. Viola Allen in The White Sister 25. Grace George in Sauce for the Goose 27. The Man on the Box 30. Madame Sherry April 1. The Arrival of Kitty 5. The Merry Widow 6. H. Evan Williams Concert co. 11. Madame X 14.

STEUBENVILLE.—GRAND (A. M. Morley): Monte Carlo Girls 20; fair returns. The Man on the Box 24. Jesse James 25. The Rosary 31.——NATIONAL (W. G. Hartshorn): Augustus Neville and co., Avalon Juggling Four, Helen Clarke, Thaten Duo, Tommy Donnelly, Joseph Kettler and co., and Vera De Bossinno; all pleased; business good 20-25.

MASSILLON.—NEW ARMORY (G. C. Haverstack): The Wolf 21 pleased. The Blue Mouse 15; excellent co. Jesse James 21 to fair business. The Climax 22; good returns. The work of Miss Webber being worthy of special mention; in fact, every member of the co. is far above the average. The Arrival of Kitty April 1. The Man on the Box 10. The Rosary 26.

NORWALK.—GILGER (W. A. Rouse): The Wolf 10 pleased; satisfactory returns. The Joseph Sheehan Grand Opera co. 14 delighted capacity. The Graham Stock co. 20-25 pleasing a capacity house. Plays first three nights: The Stepson, The Moonshiner's Daughter, and The Girl from Delmonico's; scenery and effects the best; capable co.

DELPHOS.—GRAND (Nat. Smith): The Blue Mouse 15; patronage not so good as play merited; acting clever and entire cast capable. As Told to the Hills 23. Jim and the Singer, presented by Alan Villiar and Edna Codair and co., with James Sylvester, April 1.

OREGON.

PORTLAND.

Praise for Edward Terry and Company—Brenda Fowler and Lillian Andrews Pleased.

Edward Terry, with his co. of English actors, played an engagement of two performances at the Heilig, opening 13 in Sweet Lavender and 14 in The Magistrate. The plays were well received, as much on account of the acting as on the intrinsic merits of the plays. Mr. Terry's artistry is certainly delightful and his support was adequate. Bonci paid his first visit to Portland in concert 15, under the direction of Steers-Coman, and sang to a packed house. Harold Osborn Smith was the piano accompanist. The Arcadians was presented the balance of the week, opening 16.

Baker Stock co. was seen in the quaint comedy, Quincy Adams Sawyer, week opening 12, at the Baker. The work of Brenda Fowler as Lindy Putnam was sympathetic, and Lillian Andrews has never done better work than in the role of Mrs. Hensibah Putnam. Thurston Hall's work as Quincy Adams Sawyer is not to be compared with the big parts he has played since coming here twelve weeks ago. He makes Sawyer a fine, likable chap. Ida Adair, who leaves after next week's bill, is seen as the blind girl and plays the part with sweetness and quiet charm. Walter Gilbert was excellent as Zeke Pettingill. Other parts are cast well. The Texas Steer 19, followed by Jim the Penman 26.

Dillon and King, supported by the Lyric Musical co., were seen in The Champagne Girl at the Lyric 13-18. The Twins 27.

JOHN F. LOGAN.

SALEM.—GRAND (John F. Cordray): The Man on the Box 13; excellent co.; Gus Arthur as Robert Warburton surely made good. Father and the Boys 27.

PENNSYLVANIA.

PITTSBURGH.

The Arcadians, Baby Mine, and Other Visiting Attractions—My Partner in Stock.

PITTSBURGH, March 28.—The Arcadians is the attraction at the Nixon, with The Country Boy and Montgomery and Stone in The Old Town underlined. Last week's play, A Fool There Was, drew good-sized audiences. Robert Hilliard's portrayal in the final scene was powerful and praiseworthy, and Frank Mills, as the friend, shared honors with him. Little "Boots" Wurster is the best child actress seen in a local playhouse in recent years. Virginia Pearson and Stella Archer merit mention for their excellent work. Emil C. Wolff has added Victor Saudek, formerly of the Pittsburgh Orchestra, to his unrivaled Nixon Orchestra, and Mr. Saudek's delightful flute solo between acts won him hearty applause.

The Alvin has Baby Mine, with the original cast, the current week. Der Fidele Bauer (The Jolly Peasant), given by Konrad Dreher and company last week, disappointed the small attendance.

The Harry Davis Stock company is presenting My Partner at the Duquesne, and last week Her Own Way was accorded a splendid reception, and Mary Hall, as Georgiana Carley, added another fine portrayal to her large credit.

Thurston, the magician, is the bill at the Lyceum, where The Soul Kiss drew large audiences, which were well pleased during the past week.

The Vanity Fair company is at the Gayety, and The Moulin Rouge Burlesquers at Harry Williams' Academy.

ALBERT S. L. HEWES.

SCRANTON.—LYCEUM (Thomas M. Gibbons): William Hodge in The Man from Home 23: excellent co., to S. R. O. Mr. Hodge is a favorite here, was given a warm welcome. At the end of the third act the applause was so prolonged and insistent that he responded with a neat little curtain speech. The Chocolate Soldier April 3.——NEW ACADEMY (J. H. Docking): A Temperance Town was the offering by the Poli Stock co. 20-25; the usual excellent business. Rose King as Ruth and Harold Claremont as John Worth made pronounced hits, and were accorded numerous curtain calls. William Gerald as Launcelot Jones was the principal fun maker. Duncan Penwarden as Knowland Pray, John Carleton as Fred Oakhurst, Gilberta Faust as Arabella, and Ada Sherman as Mary Jane Jones merit special mention; staging and scenery excellent. The Holy City 27-April 1.——POLI (J. H. Docking): An excellent bill for week of 20, with Harry First and co. in The Strongest Link as headliner, scored to the usually big houses.——COLUMBIA (G. Nelson Teets): The Big Review 20-22; co. and business excellent. Frankie Heath and Harry Le Van were featured and made good. Pat White and his Gaiety Girls in Casey in Society and Casey at the Casino; or, The Land of Bohemia 23-25; a very good co., to excellent houses. Pat White, George T. Davis, Anna Grant, and Margie Catlin were the stars, and scored. Jardin de Paris Girls and Miner's Merry Minstrel Maids 27-29. Washington Society Girls and Seibini and Grovini 30-April 1.——ITEM: Leo B. Sloss, a former Mimics correspondent and later manager of Scranton's Luna Park, left for Washington, D. C., the 21st to become director of concessions at the Panama Exposition in San Francisco. Mr. Sloss expects to take up the work as soon as the director general is appointed.

READING.—ACADEMY (Phil Levy, res. mgr.): Beverly Dobbs gave his illustrated lecture on Alaska, "The Land Up There," to two appreciative audiences 16; the motion pictures were excellent. The Texas Ranger pleased two fair-sized houses at popular prices 18. Direct from its run of 149 consecutive performances in Philadelphia, The Man from Home played to capacity 20; the production was elaborately staged and was without doubt one of the most enjoyable plays of the current season; William Hodge in his famous character of Daniel Voorhees Pike made a genuine hit and was obliged to respond to repeated curtain calls; Henry Jewett likewise scored, as did Madeleine Louis in the leading feminine role; the supporting co. was excellent; the settings were beautiful and details carefully observed. The Moulin Rouge Burlesquers to two very good houses 21; as usual, the high standard set by the various burlesque organizations playing here this season was lived up to; the olio was clever and was featured by two of vaudeville's best tumblers, Prevost and Brown. The Red Mill 23 canceled. The Flower of the Ranch 25 canceled. Howe's pictures 24, 25, with matinees. Lillian Russell 27. Miner's Americans (burlesque) 28. Ethel Barrymore 29.——OPERA HOUSE (C. G. Keney): Closed until 30 to permit improvements to be made. To reopen with the City Sports Extravaganza, a near-burlesque type of entertainment.——ITEM: The management of the Hippodrome has inaugurated a Spring and Summer policy by reducing the matinee and evening prices to 5 and 10 cents. Amateurs will also appear every Friday evening, beginning 24.

HARRISBURG.—MAJESTIC (N. C. Mirlek): Bessie Abbott and David Bispham in Concert 15; given under the auspices of the Wednesday Club; the attendance was fair and the programme heartily appreciated. Howe's Travel

THE MOTION PICTURE FIELD.

(Continued from page 34.)

INDEPENDENT FILM RELEASES.

March 27, 1911.

	Feet.
(Amer.) The Talisman. Drama	985
(Imp.) Sweet Memories. Drama	1000
(Eclair) Hurrah! Let Us Marry. Com.	975
(Yankee) Tom and Jerry. Drama	...

March 28, 1911.

(Bison) An Indian Nemesis	...
(Powers) The Truth. Drama	969
(Thanhouser) The Impostor. Drama	1000

March 29, 1911.

(Nestor) The Truth. Drama	969
(Champion) The Bachelor's Old Maid.	...
(Ambrosio) Glimpse of Neapolitan Camorra	...
(Reliance) If It Were Ever Thus	...
(Solax) A Package of Trouble	...
(Solax) She Was Not Afraid	...

March 30, 1911.

(Amer.) Osteopathy. Com	277
(Amer.) Two Girls. Drama	720
(Imp.) So Shall Ye Reap. Drama	1000
(Itala) (Not reported)	...
(Rex) As Ye Sow. Drama	...

March 31, 1911.

(Bison) The Red Avenger	...
(Lux) The Greed of Gain. Drama	952
(Lux) He Wanted a Hoop. Com	281
(Solax) The Mill of the Gods	...
(Thanhouser) Silas Marner. Drama	1000
(Yankee) Her Mother's Fiancé. Drama	...

April 1, 1911.

(Gt. Northern) A Victim of His Double	...
(Itala) Foolshead Goes to See a Cock Fight	...
(Powers) Cupid's Monkey Wrench. Com.	...
(Reliance) Till Death Do Part	...

LICENSED FILM RELEASES.

March 27, 1911.

	Feet.
(Bio.) Priscilla's April Fool Joke	980
(Bio.) Cured. Com	808
(Pathe) Love in Madrid. Com	443
(Pathe) The Trickster Tricked. Com.	446
(Selig) Her Adopted Fathers	1000
(Lubin) Her Child's Honor. Drama	1000

March 28, 1911.

(Vita.) Billy's Valentine	...
(Edison) Jim the Mule Boy	975
(S. & A.) Getting His Own Back	800
(S. & A.) Lost: A Baby. Com	400
(Gau.) Image in the Water	575
(Gau.) Family Troubles	480

March 29, 1911.

(Edison) April Fool. Com	985
(Pathe) Fatal Resemblance	1000
(Kalem) The Lass Who Couldn't Forget	960
(Urban) The South Pole	478

March 30, 1911.

(Bio.) The Spanish Gypsy. Drama	996
(Selig) 1861. Drama	1000
(Lubin) When Women Strike	1000
(Melies) The Warrant for Red Rube	1000

March 31, 1911.

(Pathe) Athaliah	991
(Vita.) The Inherited Taint. Drama	996
(Edison) Between Two Fires. Drama	1000
(Kalem) The Hero Track Walker	950

April 1, 1911.

(Vita.) A Republican Marriage	1000
(Pathe) Their Mother	872
(Pathe) Fred Sato and His Dog	128
(S. & A.) Across the Plains. Drama	990
(Gau.) Secret of the Forest	625
(Gau.) Tribulations of Jiggers	375

April 3, 1911.

(Bio.) Priscilla and the Umbrella. Com.	997
(Pathe) The Apple of His Eye. Drama.	1000
(Selig) The Fortune Hunters	1000
(Lubin) The Wife's Awakening. Drama.	1000

April 4, 1911.

(Vita.) Unexpected Review. Com	...
(Vita.) Hop Picking	...
(Edison) Monsieur. Drama	...
(S. & A.) Caught with the Goods	...
(Gau.) Letter with the Red Seal	865

April 5, 1911.

(Edison) The Resurrection of John	...
(Pathe) Trading Stamp Mania. Com.	990
(Kalem) By a Woman's Wit. Drama	995
(Urban) At the Old Mill	675

April 6, 1911.

(Bio.) The Broken Cross. Drama	996
(Selig) Red's Conquest. Drama	1000
(Lubin) His Best Girl: After All	...
(Melies) Her Faithful Heart	1000

April 7, 1911.

(Pathe) The Three Wifies. Com	655
(Pathe) Industries in Cochin-China	...
(Vita.) For His Sake. Drama	...
(Edison) Nell's Last Deal	...
(Kalem) Big-Hearted Jim. Drama	1005

April 8, 1911.

(Vita.) Winsor McCay. Trick Com	647
(Vita.) Bob Sledding. Topical	348
(Pathe) The White Squaw	1000
(S. & A.) (Not reported)	...
(Gau.) The Atonement of Thais	665
(Gau.) Italian Coast Scenes	135

PROPOSING CENSORSHIP IN LOS ANGELES.

Out in Los Angeles they are also developing the craze to establish a motion picture censorship by city ordinance. The civic workers admitted that the volunteer National Board is doing good work, but they want a finger in the pie, by way of supplement as they put it.

CENSORING FIGHT PICTURES.

In Little Rock, Ark., as a result of the Governor's efforts to prevent the showing of the Jeffries-Johnson fight pictures, an ordinance was hastily passed by the city council giving the mayor, chief of police and city attorney authority to pass on all fight pictures.

A NEW INDEPENDENT EXCHANGE.

W. Fisher and R. R. Eunson have established the Rhinelander Film Exchange in Rhinelander, Wis., and will supply theatres within a radius of 200 miles. Machines, slides, film (Independent) and all accessories of the moving picture business will be carried in stock. The exchange opens March 27 and the company already has twenty theatres to supply with film.

TORONTO SHOWMEN WORRIED.

The picture showmen of Toronto are reported to be worried over the proposed law prohibiting the attendance of children under sixteen at picture shows unless accompanied by parents or guardians. Such laws have not been found objectionable in the States.

FLICKERLESS PICTURES IN LIGHT HOUSES?

A device called the "Hindoo rim" has been introduced in the Circuit Theatre, Seattle, by which pictures are shown successfully, it is said, with the house lighted, and by which, also, the flicker is eliminated.

BROOKLYN AMUSEMENTS.

Stock Company News—Jeanne Towler Well Received—Thomas Wise's New Play.

Arizona was presented 20-25 by the Gotham Stock co. before an audience which filled every seat of the East New York playhouse during the entire week. Harry Hicks as Henry Canby, the ranchman, portrayed the character in splendid style. Victor Browne had the part of Colonel Bonham. Louise Carter and Lillian Neiderauer as Estelle Bonham were all that could be desired. Evelyn Watson was seen to good advantage as Lena Kellar, and made the best of her part, as did Ethel Oborn in the role of Miss MacCullagh. Others in the cast were: Kate Woods Pinke as Mrs. Canby, William Canfield as Captain Hodgman, James Kyrle MacCurdy as Sergeant Kellar, John Dilson as Tony Mistano, and Louis Kimball as Lieutenant Denton, all of whom handled their respective roles in a competent manner.

The Battle was presented by the Crescent Stock company at the Crescent Theatre 20-25 before a large and appreciative audience. George Allan clearly characterized the part of John J. Hagerston, M. J. G. Briggs' work in the role of the son was quite effective, and Grace Scott played very naturally as Margaret Lamence. Other members of the company who did effective work were: Arthur Buchanan, Joseph Eggerton, Charles Schofield, Daniel E. Hanlon, Frederick Hertsel, and Gertrude Rivers.

The Last Trail was produced 20-25 by the Payton Stock company at the Lee Avenue Theatre. Louis Leon Hall was excellent as Bud Larabee, Lee Sterrett as General Faulkner played the part naturally, and his work was up to his usual excellent standard. Cliff Stork as Lieutenant Faulkner was very good in this part, playing cleverly throughout, while to Joseph Girard fell the role of Lieutenant Corbin. Grace Fox gave an interesting portrayal of Edith Faulkner. Ethel Milton as Omay was excellently cast, and played the part to perfection. Others in the cast were: George S. Fisher, Charles Greer, Charlotte Wade Daniels, Richard Vanderbilt, and Everett Murray.

The Phillips' Lyceum Stock company presented 20-25 The Two Orphans. E. A. Turner as Chevalier Maurice De Vaudrey played his part well. Phyllis Gilmore and Emma De Casto appeared as Louise and Henrietta with marked success.

Large audiences at the Amphion Theatre 20-25 enjoyed what is probably the best play that has been seen this season at the popular eastern district playhouse. It was Forrest Halsey's latest four-act comedy drama, A Modern Salome, with Jeanne Towler in the title-role. The play has just gone on the road and is being produced under the direction of Morrison and Heffelfin. The role of Nina Fuller is one that fits Miss Towler to a nicety, and as a result she gave an unusually clever rendition of the character. The youth with whom she casts her future lot is played by Victor Sutherland, a clever young actor. William H. Barwald is also very clever and the entire cast renders excellent support.

Back in Brooklyn again, Robert Mantell, who was at the Majestic Theatre a few weeks ago, appeared at the Shubert 20-25 in repertoire, and was enthusiastically received.

Victor Moore, who entertained eastern district audiences two weeks ago in The Happiest Night of His Life, held the stage at the Montauk last week, and amused a good sized downtown audience there.

The first metropolitan production of the new play by Harrison Rhodes and Thomas A. Wise, An Old New Yorker, was given at the Majestic 20-25, with Mr. Wise in the leading role. His strong personality has evidently won for him a large number of friends in Brooklyn, which was evidenced by the warmth and sincerity of the applause after every act. The central character in the play, which is represented by Mr. Wise, is a New Yorker, a business man of solid and substantial worth. The play opens on New Year's Day, when young Richard Corliss, son of Samuel Beekman's late partner, is received into the firm of Corliss & Beekman. There are many effective scenes in the play, some humorous and some pathetic, but Tom Wise's humor always prevents them from getting too tearful. Blanche Yurka took the leading feminine role, as the wife of the junior partner, and her finished performance left little to be desired. Others in the cast were George Gaston, William Rosell, Arthur L. Gorliser, Ethelbert Hale, Harold Howard, William Perry, Lindsay Hall, Gertrude Whitty and Esther Banks.

The Country Boy was the attraction at the Broadway.

The attractions at various burlesque houses last week: Empire, The Cozy Corner Girls; Gayety, Rose Sydell and Her Belles; Casino, The Bohemian Burlesquers; Star, Sam Howe's Rounders.

One of the most pleasing bills of the season was enjoyed last week at the Orpheum Theatre, the headliner being George Lashwood.

An exceedingly fine programme was presented at the Greenpoint Theatre, headed by Lillian Shaw. Others in the bill were John C. Hymer, the Walsh-Lynch company, the Hamlins, and Williams and Warner.

The attractions at the various houses this week are: Crescent, Jack Straw; Gotham, The Battle; Shubert, The Prince of Pilsen; Majestic, Nobody's Daughter; Broadway, The Dollar Princess; Montauk, Henry Miller; Payton's, Such a Little Queen.

CHARLES J. RUPPEL.

Festival 17, 18; house fairly well filled at each entertainment. This is one of the annual visits that this organization makes to this city, and it is an ever welcome visitor. The Bachelor's Club (burlesque) 22; house was well filled with an appreciative audience. Black Patti 24. William Hodge in The Man from Home 25. Floradora (local) 27, 28. Miner's Americans 29.——ORPHEUM (C. Floyd Hopkins): Week of 20-25 the roster of entertainers consisted of Bell and Caron, eccentric acrobats; Alida Morris, singing comedienne; Hush McCormick and Grace Wallace, ventriloquists; Phena and her pickaninnies, the Harrison Armstrong co. in one-act playlet, The Police Inspector; Henny and Platt, singing comedians; Rose Seldon, diving girl. The programme was well diversified and every act pleased, but the most meritorious were the acts of McCormick and Wallace, Phena, the Armstrong co., and the piece de resistance, Rose Seldon in her natatorial turn; the house was well filled all week and the audiences cordial in applause.

ALLENTOWN.—LYRIC (W. E. Worman): Bessie Abbott and David Bispham, with Harry M. Gilbert at the piano, 16; Lent must have badly affected our music loving people as to cause so small an attendance. Dobbs' motion pictures of scenes in Alaska and Russia 17 were most interesting. The Climax, which gave such excellent satisfaction the early part of the season, was again presented 18 by a very capable cast, pleasing two fair-sized houses. The Moulin Rouge Burlesque co. held the boards 20, matinee and night, to full houses; A Night at the Moulin Rouge and O'Fallow and Desdimona, with a good olio, kept the audiences in a good humor. William Hodge in The Man from Home was greeted by a capacity house 21, and the performance was a triumph for both the play and the star; among the most competent supporting co. are Henry Jewett, Ida Vernon, Alice Johnson, Echlin Gayler, and George Le Guerre; highly pleased audience. My Cinderella Girl drew two fair audiences 22; the co. as a whole was not up to the standard and the performance disappointing. Miner's American Burlesque co. 27. Ethel Barrymore 30. Blick Patti Musical Comedy co. April 1.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yeckes): The Volunteer Organist 17, with good co., pleased good-sized house. Beverly S. Dobbs' motion picture travelogue 18 gave satisfaction to fair returns. Irene Myers Stock 20-25 (except 22) pleased large audiences; good co. Plays: St. Elmo, The Indian Queen of the Ranch, The Man Who Dared, The Vendetta, An American Gentleman, Dr. Crippen, and Sherlock Holmes. Lyman H. Howe's pictures 22 pleased very large house. The Spendthrift 27. Ethel Barrymore 28. The Man from Home 29. Black Patti 30.——FAMILY (Edward Mozart): The stock co. in Alabama 20-25 pleased large audiences.——ITEM: The new theatre, under the management of Howard E. Dean, will be named the Colonial, and John H. Hess, of this city, will be associated with him. Contracts for its erection have been signed and ground will be broken on or before May 1. Albert E. Westover, the Philadelphia architect, will prepare the plans.

BUTLER.—MAJESTIC (George N. Burckhalter): Lillian Russell in In Search of a Sinner 20; very good attraction; capable co.; large audience. Madame Sherry 21; excellent; well-balanced co.; made a decided hit with one of the largest houses of the season. Grace George in Sauce for the Goose 23; good advance sale. The Moulin Rouge Burlesquers 25. The Climax 28. The Spendthrift 30.——ITEMS: The Madame Sherry co. were in a railroad accident at Butler Junction, and five of the female members were slightly injured. They were able to appear here, but remained for treatment and will join the co. in a few days.—Alice Hills, of the Sherry co., was entertained by relatives in the city.

WILKES-BARRE.—OPERA HOUSE (D. M. Cauffman): The Man from Home 22; excellent, to S. R. O. Howe's pictures 31, April 1. The Chocolate Soldier 5, 6. My Cinderella Girl 8.——NESBITT (D. M. Cauffman): The Lottery Man 20-25, by the Nesbitt Players; excellent, to good business. The Regeneration 27-April 1. The Test 3-8.——LUZERNE (Leon Ferrandini): The Star Show Girls 16-18 pleased good business. Pat White 20-22; good co. and business. The Play Review 23-25. Washington Society Girls 27-29. Jardin De Paris 30-April 1. Sam T. Jack's co. 3-5. The Passing Parade 6-8.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): The Flower Queen (local) benefit of the American Club, under the direction of Sara Allison, played to S. R. O. 17. Carrie Kline as the Flower Queen was well received. Grant Pulen, Rachel Wise, Nell Nevin, Katherine Reid, Erma Bowers, Gertrude Blanchard, Anna Carpenter, Mayme Smith, Hazel St. Clair, Leah Wise, Mrs. Slater, Robert Burg, and Katherine Pulen, all deserve special mention for their clever work. Dr. De Luxe 25. My Cinderella Girl 29.

HONESDALE.—LYRIC (B. H. Dittrich): La Mont's Funmakers in The College Girl 20 and A Prince for a Day 21; co. and business very satisfactory; George Peters as Herman Katzenjammer (the Broadway Dutch), with his German songs, captured the audience. Lassoing Wild Animals in Africa by Buffalo Jones 23. The Flower of the Ranch 30 (return).——ITEM: Manager Dittrich is getting many flattering press notices and is considered one of the best all around hustlers in this part of the State.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk): Motion pictures (Daylight) 20-22 to fair business; pleased; films have been improved. Lillian Russell in In Search of a Sinner 23. William Hodge in The Man from Home 24.——FAMILY (Robert Ellis): Vaudeville specialties and pictures 20-25 to fair-sized and appreciative audiences.——ITEM: Mr. Ellis is a hard worker, and is giving some strong specialties.

ALTOONA.—MISHLER (I. C. Mishler): Jefferson De Angelis in The Beauty Spot 18; good house; fair performance. The Moulin Rouge Girls 22; good patronage. Lillian Russell in In Search of a Sinner 23; large audience. The Girl and the Kaiser 24; big receipts. Grace George in Sauce for the Goose 25; capacity business. The Man from Home 27. Spendthrift 28.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): The Wise Guy in Society Burlesquers 15; good attraction and business. The Beauty Spot 17; good attraction and business. Moving pictures of Nelson-Moran Fight 18 pleased to good

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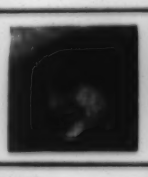

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business. Lillian Russell in In Search of a Husband 21; fair performance and business. Grace George in Sauce for the Goose 24. The Girl and the Kaiser 25. Goddess of Liberty 27. The Man from Home 28. Spendthrift 29.

WARREN.—LIBRARY (F. R. Scott): Helen Graves and co. 15-18; very successful engagement; entire satisfaction. Viola Allen in The White Sister 23 to S. R. O. (benefit of the Athletic Club); pleased every one.——WOODWARD (J. D. Woodward): Bill 20-25 included the Tambo Duo, the Six Music Spillers, the Mascotists, Four Sullivan Brothers, and pictures; large audiences satisfied.

NORRISTOWN.—OPERA HOUSE (A. and [illegible]): The Norristown High School Club in ... George Kiernan in Rip Van Winkle 27.——JAMESON (A. and L. Sablosky): McMahon and Chappelle's Watermelon Girls 20-25 to large, well pleased audiences; the co. is made up of very clever singers and dancers and made a big hit; others on the bill were Wilson and Winters, Weston the cartoonist, and Michaels and Hilliard.

CHAMBERSBURG.—ROSEDALE OPERA [illegible] (Frank A. Shinabrook): Week of 13 the Carmen and T. W. Slater and co.; week of 20 Fred Tidgarsh and co.; bills and business very good. The Flower of the Ranch 21; good co. to S. R. O. A Texas Ranger 23; good co. and house. My Cinderella Girl 28.

NEW CASTLE.—OPERA HOUSE (E. H. Norris, bus. mgr.): Gardner-Vincent Players in Woman Against Woman 20-22. What Happened to Mary 23-25; good co.; attendance fair.——ORPHEUM (Augustus Neville and co. in Politics and Pretzels 20-22, with Jean Armour, was delightful; excellent performance.

YORK.—OPERA HOUSE (B. C. Pentz): George Evans' Minstrels 8 pleased a large audience. The Rosary 11 to fair business. Ellsworth's lecture on The Passion Play 16. 17. The Volunteer Organist 18. The Texas Ranger 20. The Grand Stock co. 22. Lillian Russell 24. Paid in Full 25. Champlin Stock co. 27-April 1.

CHESTER.—WASHBURN'S THEATRE (Leon Washburn): The Volunteer Organist, matinee and night, 13, 14; excellent co.; good business. The Texas Ranger, matinee and night, 15; co. and business satisfactory. The Rosary, matinee and night, 17, 18; one of the best attractions this season; business good.

BRADFORD.—THEATRE (Jay North): Viola Allen in The White Sister 20; excellent support; pleased fine audience. The Blue Mouse 24. Mary Manning 25.——GRAND (E. L. North): Evans and Evans, Woods Musical Trio, Ott and Mrs. Browning, and pictures attracted large houses.

CLEARFIELD.—NEW OPERA HOUSE (Thomas R. Clark): Cowboy and the Thief 16; excellent co., to fair business. California Girls canceled. Climax April 5. A Texas Ranger 6. The Firing Line 17. State College Thespians 20. Junior Class Play 28.

TARENTUM.—NIXON (C. N. Reed): The Cowboy and the Thief 18 pleased fair business. Graustark 22. Climax 27. Jesse James 31. Keyes Sisters Stock co. April 3-8.——ITEM: The Cowboy and the Thief closed here.

WEST CHESTER.—OPERA HOUSE (J. F. Small): Pictures and vaudeville 15-19; large business; pleased. The Passmore Trio 20; satisfactory results. Lyman Howe 21 pleased S. R. O. Paid in Full 28.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt): The Wolf 20; cast excellent; every role being most capably handled; scenic effects good; fair house. Howe's pictures 24.

GREENVILLE.—LAIRD OPERA HOUSE (W. H. Miller): The Hips Mouse 20; good house and co. Galvani 21, 22 canceled. Government Exhibit of Explosives 23. The Man on the Box April 18.

MEADVILLE.—ACADEMY (Ben F. Mack, res. mgr.): The Chocolate Soldier 10; very good co.; pleased S. R. O. The Blue Mouse 21; very good co.; pleased big business. Dozer Do 24 (local).

OIL CITY.—THEATRE (George W. Lowder, res. mgr.): Goddess of Liberty 22; fine house and good attraction. Blue Mouse 23. Grace George 30.

WASHINGTON.—NIXON (C. D. Miller): The Rosary 20 scored to good business. Washington and Jefferson College Ruskin Club (local) 23. Goddess of Liberty 25.

DU BOIS.—AVENUE (A. P. Way): The City Burlesquers 16; medium attraction; excellent business. The Girl from the Chorus 17, 18; fair co. and good business.

SHARON.—GRAND (G. B. Swarts, res. mgr.): The Chocolate Soldier 9 to capacity; excellent co. Jesse James 17; good business. The Goddess of Liberty 24.

LATROBE.—SHOWALTER (W. A. Showalter): St. Elmo 15 (Joe Angell Amusement co.); poor business. Girl from the Chorus 25. The Toy Shop 24 (local). Texas Ranger co. 30.

ROCHESTER.—MAJESTIC (Charles Smith): Bright Eyes 9; largest business in the history of the house; pleasing performance. Graustark 16. Madame Sherry 20.

POTTSTOWN.—OPERA HOUSE (E. C. Mauger): Howe's pictures 20 delighted good-sized audience. The Flower of the Ranch 25.

BELLEFONTE.—GARMAN'S OPERA HOUSE (Ed. F. Garman): The Thief 18 pleased two good houses. The Cinderella Girl to follow.

LIVELY WEEK IN BOSTON

(Continued from page 15)

Boston with Naughty Marietta, and has established herself as a decided favorite with local light opera audiences. For a first visit here as a star this has been one of the most spontaneous receptions seen here in a long time, and Orville Harold and all the others have shared in the good fortune. This is the last week and then Naughty Marietta goes back to New York.

Thomas E. Shea closes his longest engagement in Boston this week at the Grand Opera House, and it is devoted entirely to two of his greatest drawing cards from past seasons. Most of the week will be given to Mathias, in The Bells, but there will be two performances of Dr. Jekyll and Mr. Hyde.

The Commuters has now started on its sixth week at the Park, with every indication of continued large audiences. It looks as if The Country Boy will not have a chance to come to Boston until next season.

Valerie Bergere heads the bill at Keith's for the anniversary week, with Alice Raymond, Clarence Wilbur, the Royal Tokio Japs, Marshall Montgomery, Wilbur Mack and Nella Walker, Sharkey, Geisler and Lewis, Art Bowen and Dorenda and Ladue.

The Parisian Widows are the burlesque attraction of the week at the Gaiety.

The Rector Burlesquers are at the Howard Athenaeum, with John L. Sullivan and Jake Kilrain leading the house olio.

The Lady Buccaneers are at the Columbia, with Josh K. Watson as the chief comedian.

The Big Banner Show, with Ed Gallagher and Al Shean featured, is the bill at the Casino.

Brindamour heads the bill at the Bowdoin Square, with Helena Gambier's living pictures, the Powers Brothers, Charles Mackie, Rothwell Sisters and Elizabeth Kelleher in the list.

At the Orpheum the week opened with A. D. Jordan company in Tom Keto's Night Out, Tom Ratsner, Morris and Kramer and the Four Rivers.

The two bills of Austin and Stone's include the Marietta Maids, Jane De Haan, Sweet and Mackenzie, Frank Welsh and Tom Flynn.

At the Palace are Mr. and Mrs. Denny Marr, the Tolls, Shepard and Ward, Stannard and Kingsworth, Frank Dale, the Pove Sisters and Mike Fertig.

Rumor has it that changes were made in The Nigger to finish out its engagement, after it had been given a week and a half at the Shubert without fault finding, but if that was the case it was in merely verbal attractions which were outlined by the purists in charge of the licenses, but if any such instructions were given from City Hall the newspaper men were not given the advance information, as was the case with the Hollis. Mr. Casey did go so far as to say that The Girl from Rector's would have to be given in its original Boston form or there would be trouble.

In connection with the closing it may be recalled that Mayor Hibbard, who barred The Queen of the Moulin Rouge from Boston, while Mayor Fitzgerald let it come, saw The Easiest Way in New York, and was accompanied by Mr. Casey at the time, when he expressed to David Belasco the opinion that the play was all right for Boston. Tempora mutantur, it would seem.

Robert Middlemas, a graduate of Harvard last year, is going on the stage when John Craig makes his production of The Merchant of Venice at the Castle Square. He is a rich society young man with stage ambitions.

It looks as if the new Cambridge Theatre would soon be reopened again, under the management of M. Douglas Flattery. It had a season of only two weeks in vaudeville and pictures. Now ex-Senator John J. Gartland has taken a lease of the property and will establish a stock company there. H. D. Campbell, the owner, is being sued by his attorney for legal services in connection with the passage of the order by the Cambridge City Council permitting the construction of projections to admit of extending the stage for dramatic purposes.

John Craig comes pretty near being a manager of continuous show one day this week, for he gives an eleven o'clock performance of Arms and the Man to add to the fund for purchasing the Louisa M. Alcott home at Concord, and then will follow the regular performances of The End of the Bridge.

Charles F. Atkinson and James Thatcher, theatrical agents, have gone into bankruptcy with $22,707 liabilities and $939 secured. Of the 185 unsecured creditors, John Donnelly and Sons have a claim of $1,210 for advertising, Savage and Son, $5,964, and Lester and Davis, $1,243. Mr. Atkinson's individual liabilities are $12,989 and Mr. Thatcher's $451. There are no assets in any case.

Still another theatrical case in the bankruptcy proceedings is that of Harry H. Luther, formerly a Boston newspaper man, but who is now back in advance of Fritzi Scheff. He filed his petition with liabilities of $2,108 and no assets.

The supplementary grand opera season in English opened at the Back Bay Opera House with the Aborn forces in full swing, as they were a year ago. Aida was chosen as the initial production, with the elaborate scenic equipment of the Russell regime. The title-role is divided this week between Lois Ewell and Jane Abercrombie, Louise Le Baron a favorite from the Castle Square operas, is leading contralto, and Christian Hansen, Eugene Rattair and Harry Luckstone are among the principals.

Charles Garry and his wife had a narrow escape from missing the "Winifredian" on its trip to Liverpool last week. After closing with Green Stockings he was going to sail for home, but he was late at the boat. Fortunately it was a 5.30 a.m. sailing and the boat did not get away until two hours late, and they were just in time.

JAY BENTON.

OMAHA.

Good Average Business for the Week—The Eva Lang Company's Long Season.

The Brandeis had At the Mercy of Tiberius 16-18, playing to average business. The White Captive 19-22 proved to be full of border life, dramatic climaxes, and the audience seemed to enjoy the performance immensely. Managers Burgess and Woodward will offer Raymond Hitchcock 23-25, Ben-Hur week of 27, Henrietta Crosman April 2-5. The Lily 6-8.

The Orpheum had the road show for the attraction week of 19, and needless to say the house was crowded to the doors at every performance.

The Gayety had a prosperous week with Fred Irwin's Majesties as the attraction.

The Krug had Broadway Gayety Girls 19-22, the performances being enjoyed by quite a large number. Redemption 23-25. The Merry Whirl 26-29.

The American Theatre is drawing three good houses a day, the offering including Romano Brothers, Cataldo and Curtis; Ray Dooley's Minstrels, Alphonse Zelaya, and Pelham.

At the Boyd the Eva Lang co. gave a good presentation of Arizona, with Girls underlined. The Eva Lang co. close their long Winter season at Omaha April 23, and the house will then be occupied by the Long Stock co. of Chicago.

J. RINGWALT.

SPRINGFIELD.

Henry Miller Drew Good Houses—Some Coming Attractions and Vaudeville Notes.

Henry Miller came to the Court Square 20, 21 in his unique play, The Havoc, and held the attention of two good-sized houses. The work of the star was always convincing and he was ably supported by Francis Byrne and Laura Hope Crews. The Aborn English Grand Opera co. played a three days' engagement 22-25, presenting Lucia di Lammermoor, Il Trovatore, Martha and Faust in excellent style. Coming are Boston Symphony Orchestra 27, operatic concert by Constantino, Melis and others 28. Bright Eyes 30, 31. U. T. C. 31, April 1.

Poli's week 20-25 had a strong bill, made up of Lovenberg's musical playlet, College Life, which made a hit and deserved to be a headliner. Following were Kelly and Kent, comedians; Nellie V. Nichols, songstress; Cooper and Robinson, colored team; Lavine Cimaron Trio, and Standish Sisters and Tuscano Brothers. The Gilmore had Clark's Runaway Girls 20-22 and Al Reeves' Beauty Show comes 30-1.

Henry Miller was the first theatrical guest at the new $1,000,000 Hotel Kimball, which opened the Saturday previous. William H. Kimball, formerly of the Worthy, is the landlord.

EDWIN DWIGHT.

RHODE ISLAND.

PROVIDENCE.

Jess Dandy at the Opera House—The Three Twins Scored Big Hit Here.

The Prince of Pilsen was revived at the Opera House for the first part of the week 20-22. Jess Dandy is again at the head of the co. and is quite successful as the Cincinnati brewer. Some difficulty was experienced in obtaining an attraction for the last part of the week at the Opera House. "Way Down East was canceled to make way for Fritzi Scheff in Mlle. Rosita, and she in turn canceled her engagement on account of the play not being in the proper shape for presentation. As a result, the house remained dark. Mabel Hite in A Certain Party 27-April 1.

With Clifton Crawford and a good surrounding co. of principals The Three Twins scored the hit of the current season at the Empire 20-25. Mr. Crawford's work throughout was of the highest order, winning merited applause. Capacity houses prevailed. Seven Days 27-April 1.

Why Women Sin was given a good presentation by the Baldwin Melville Stock co. at the Imperial 20-25, where it continued throughout the week to good business. Paul McAllister and Wada Howard contribute the leading roles. Siberia 27-April 1.

The Big Banner Show held the boards at the Westminster 20-25, presenting The Girl from Paris to good houses. Runaway Girls to follow.

The bill at Keith's is characterised by the number of new acts which, on the whole, made a very favorable impression. Will Rogers' Wild West leads off, followed by Mr. and Mrs. McGreevy, J. C. Nugent and co., Ellis Fay, Gordon and Marx, the Stubblefield Trio, Lewis Hart and co., the Peerless Macks, and Daylight motion pictures.

Richard Pitman has been engaged by Manager Lovenberg for the Albee Stock co. at Keith's this Summer. He will contribute the juvenile roles. The roster to date includes Grayce Scott, Berton Churchill, C. Wilson Hummell, Eleanor McEwen, Dorothy Shoemaker, and Emma Lowry.

H. P. HYLAND.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY (Charles R. Matthews): De Wolf Hopper in A Matinee Idol 15 was accorded the usual enthusiastic reception by capacity house. Sarah Bernhardt Camille and matinee in Camille and Joan of Arc to S. R. O.; the most artistic performance ever seen on the Charleston stage. Mabel Paige co. 20-25 opened in A Bachelor's Honeymoon to S. R. O.

COLUMBIA.—THEATRE (F. L. Brown): Adelaide Thurston 9 pleased small house. Sarah Bernhardt 16; excellent, with strong support, to capacity. De Wolf Hopper 17; fair, to large house.

ORANGEBURG.—ACADEMY (J. M. O'Dowd): Adelaide Thurston in Miss Angelus 13 pleased large house. De Koven Male Quartette 28. Polly of the Circus April 5.

FLORENCE.—AUDITORIUM (F. Brand): Adelaide Thurston 14 delighted S. R. O. Little Johnny Jones Carnival co. 20-25.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becher): The Cowboy and the Girl 13; satisfactory co. to full house. Hugo Koch 16 in The Port of Missing Men to deservingly good business. The Gilpins 20-25.

WARPETON.—OPERA HOUSE (M. C. Kellogg): The Burgomaster, by Gus Weinberg, 21, to a full house; excellent co., to satisfied audience.

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WATERTOWN.—METROPOLITAN (G. H. Dumand): The Burgomaster 17; co. and business good.

TENNESSEE.

MEMPHIS.—LYCEUM (Clarence Weis): All-Star Yiddish co. in Jewish Souls 5. Blanche Ring in The Yankee Girl 6-8. May Irwin in Getting a Polish 9-11. French Opera co. 13-15. Grace Van Studdiford in The Paradise of Mahomet 20, 21. Beverly 24-26.——JEFFERSON (E. J. Abrams): Sarah Bernhardt in Jeanne d'Arc and Camille 11. The Fortune Hunter 13-15. May Robson in The Rejuvenation of Aunt Mary 23. Seven Days 23-25.——ORPHEUM (Max Fabish): Annette Kellerman and very attractive vaudeville 6-10.——BIJOU (Ben J. Stalsback): A Winning Miss 7-12. The Wolf 13-18. Her Son 19-25.

KNOXVILLE.—STAUB'S (Fritz Staub): The Dollar Princess 13 pleased fair business. Sarah Bernhard in Camille 15 to good business and pleased well. The Firing Line 17, 18; strong cast to very good houses. The Sins of the Father 27. Buster Brown 28.——WELLS' BIJOU (Fred Martin): Brewster's Millions 13-15; third time here, nevertheless it drew packed houses every night. A Winning Miss 20-25.

CHATTANOOGA.—ALBERT (P. R. Albert): The Firing Line 15, 16 pleased good business. Grace Van Studdiford 17 pleased good business. The Lyman Twins 18 pleased fair business. Buster Brown 25.——LYRIC (H. G. Cassidy): Jewell Kelly Stock co. 20—indefinite.——BIJOU (O. A. Neal): Sarah Bernhardt 14 pleased fair business. The Thief 13, 15-18. East Lynne 20-22. Camille 23-25.

JACKSON.—MARLOWE (D. L. Williamson, gen. mgr.): Peck's Bad Boy 16 to fair business. Motion pictures 17, 18. The Missouri Girl 20; fair business. Ellen Beach Yaw 21; excellent performance to crowded house. The Rejuvenation of Aunt Mary 23. Seven Days 27.

BRISTOL.—HARMELING (Harry Bernstein): Lyman Twins in The Prize Winners 21 pleased good business. Firing Line 24. Billy Clifford in The Man, the Girl and the Game 25. Buster Brown 31. Sins of the Father April 1.

COLUMBIA.—OPERA HOUSE (William Barker): Revelation 18. A Winning Miss 29.

TEXAS.

SAN ANTONIO.

High Praise for Lucille Gardner, Ward De Wolff, and Dallas Tyler—Dates Ahead.

The Girl in the Taxi 12, 13 at the Opera House, with Lucille Gardner in the role of the "girl," gave grace to the production. Ward De Wolff, a young comedian, was excellent and gives promise of being in the front ranks one of these days. The business was only fair. The Traveling Salesman, with Mark Smith, 14, 15, again pleased fair-sized houses. Mr. Smith is just the same as when seen here last season. Dallas Tyler as Beth Elliott is charming and helps a great deal the success of the production. Others deserving special mention are Felix Krembs, Martin Price, Emmett Shakleford, George M. De Vere, and Diana Huneker. Blanche Ring in The Yankee Girl 16, 17. Louis Mann in The Cheater for matinee and The Man Who Stood Still night 18. Madame Sherry 19-22. May Irwin 23, 24. The Three Twins 25, 26. Blanche Walsh in The Other Woman 27, 28. Harry Bulger 29, 30. Chocolate Soldier April 1-3.

The Billy Allen Musical co. opened an indefinite engagement at the Hippodrome 12-18, playing The King of Kokomo to fair business. The principals are all good, including Elsie Ketner, Cora Mitchell, and Jose Bright, as well as Harry Feldman. Of Billy Allen's work there cannot be enough said. Next week, Miss Idlewild.

HADEN F. SMITH.

LA GRANGE.—OPERA HOUSE (Frederick Hoffman): Billy Allen Musical Comedy co. 9 delighted small business; too many other attractions; will play return date later. Kryl Concert co. 17; splendid attraction to good business. Grandi Stock co. 14-25 (under canvas); good business and very fine co.; made lots of friends and will play return date later.——ITEM: Walter Blaine, manager Opera House seasons 1908-1909, and John Holman are erecting a nice, new, up-to-date Airdome Theatre and expect to be ready for business with pictures and vaudeville by April 1.

SULPHUR SPRINGS.—JEFFERSON (W. W. Williamson): The Matinee Girl co. 8, 9 presented The Airship and The Congressman; good business and pleased audiences. Paid in Full 17; this was one of the best balanced cos. seen here this season; special mention is due Gertrude Ritchie in the role of Emma Brooks and Charles Del Vecchio as Captain Williams. Should Paid in Full ever appear at the Jefferson in the future every one that witnessed this performance will be a speaking advertisement for it. Bert Leigh in The Man on the Box 23.

GALVESTON.—OPERA HOUSE (Charles T. Brian): Dockstader's Minstrels 7; usual large houses, matinee and night. The Girl in the Taxi 9 pleased good attendance. James K. Hackett 10 in The King's Game to good business. The Yankee Liar 12; fair co. and business. Blanche Ring in The Yankee Girl 13 to crowded house. Madame Sherry 14, 15. May Irwin in Getting a Polish 21. Della Fox 27. The Chocolate Soldier 28, 29. The Three Twins 30. The Flirting Princess 31.

EL PASO.—THEATRE (Crawford and Rich): The Climax 9, 10 to well pleased houses. The Girl from Rector's 12, 13; good houses. Lew Dockstader's Minstrels 15, 16.——CRAWFORD (Crawford and Rich): The Players Stock co. still crowding them in. Mrs. Temple's Telegram 12-15. A Night Out 16.——HAPPY HOUR (Howard Fogg): The Jolly Ideals Musical Comedy co. in Are You an Elk 12-17; good houses.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker): The Girl in the Taxi 14; small house. Louis Mann in The Cheater 15, as usual, drew a very large audience and every one well pleased. Madame Sherry 16, 17; one of the best of the season; both performances well attended. Blanche Ring in The Yankee Girl 18; matinee very small house on account of rainy weather, night performance drew large.

CLEBURNE.—BEST (Anna Clements): Motion pictures and illustrated songs by Blanche McKeever 6-11 to excellent business.——DIXIE (Wood and Whitenack): Vaudeville and motion pictures 6-11 to crowded houses.——YALE (Whitenack and Wood): Motion pictures 6-11 to good business. The famous Nat Reiss Shows 20-25.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (H. J. Hauschild): The Traveling Salesman 16 to a fair house; performance pleased. Madame Colombati d'Acugna and Senor J. M. d'Acugna gave a song and piano recital 17 to a very small audience; very creditable performance, which deserved a better house.

BONHAM.—STEGER OPERA HOUSE (Stevenson and Wilson): Elks' benefit, direction Ina Brooks, 14; good business; pleased. Esther Plumb, song recital, 9; good business and satisfaction.

SHERMAN.—OPERA HOUSE (A. B. Saul): Paul Gilmore in The Mummy and the Humming Bird 13; good business. A Bachelor's Honeymoon 17; small house.

TAYLOR.—NEW THEATRE (F. E. Carradine): Home talent 16; good. to S. R. O. Louis Mann in The Man Who Stood Still 17; splendid, to fair business.

PLATONIA.—OPERA HOUSE (C. P. Johnson): Billy Allen in King of Kokomo 8 to capacity house; co. fine.

GREENVILLE.—KING OPERA HOUSE (Walter Bean): Richards and Pringle's Minstrels 14; topheavy house.

UTAH.

SALT LAKE CITY.

The Girl in the Taxi Arrived, Late—Legislature Passes Child Labor Law.

The Girl in the Taxi, which was billed for three nights and matinee, and would probably have packed houses at each performance, was delayed by railroad obstructions, reaching this city in time only to give matinee and night 15 at the Salt Lake Theatre. The presence of the sterling Hoyt comedian, George Richards, seems to heighten the similarity. Helene Salinger and Pearl Sindelar were each popular and wore some remarkable gowns. Bobby Barry and Harry Hanlon were funny. Co. generally good. A concert was given 17 for the benefit of St. Ann's Orphanage, which drew a packed house. The hundreds of pretty children taking part were trained by Nora Gleason. Harp solos by Mrs. Edward McGurrin and soprano solo by Mrs. J. W. Curtis were both in the professional class. George Ade's College Widow was presented 20 by students of the Utah Agricultural College, a State institution at Logan, bringing out some clever talent, notably Taylor Carmichael, Ritha Law and Clara Parish. Students from the University of Utah, of this city, filled the entire second circle and gave the performers a royal welcome. A local co. will present Ella Wheeler's Misprah during the first week of April. Francis Wilson 10-12.

At the Orpheum 12-18 Arthur Borani and Annie Nevaro, Kennedy, De Milt and Kennedy, T. W. Eckert and Emma Berg, the Victoria Four, Lillian Burkhart and co., Julius Tannen, and the Five Cycling Auroras. Good average bill, but nothing startling.

At the Garrick the regular stock co. presented On the Quiet 13-18, to fair business. Tuesday was "bankers' night," when the associated banking fraternity bought out the house, making a profit of over $200 by the transaction, which goes to show that there were still a few dollars hanging out which the bankers had not previously got hold of. Walter Seymour, Jane Wheatley, James Durkin, Jessie Pringle and others were each given a rousing welcome.

At the Colonial the unique, humorous and only Marie Dressler, supported by an excellent co., presented Tillie's Nightmare 13-15, to large and well pleased audiences. A Gentleman from Mississippi 16-18. Good offering, drawing only fair business. Edward Terry, supported by his English co., 20-22.

At the Shubert the Curtis Musical co. presented a medley of song and dance 13-18, drawing good houses.

The Legislature, which has just adjourned, passed a child labor law, which will probably work some hardships on theatrical children. Efforts were made by Managers Pyper, Emerson, Sutton and others to have it made to except stage children. I hope and believe that popular sentiment will not insist on the enforcement of this law against visiting companies of reputation. By a strange coincidence, Francis Wilson will be the first to come under the ban, with his Bachelor Babies (though they do say his "babies" are old enough to have whiskers—but of this the deponent knoweth not).

C. E. JOHNSON.

VERMONT.

BRATTLEBORO.—AUDITORIUM (George E. Fox): Seven Days 15; S. R. O.; pleased. Young Adams co. 27-April 1.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): The Rosary 29.

VIRGINIA.

NORFOLK.—ACADEMY (Otto Wells): Lillian Russell in In Search of a Sinner 13 delighted packed house. Adelaide Thurston in Miss Ananias 20, 21. Bapley Holmes in The Round Up 23-25. Annie Russell in Gordon's Wife 28.——COLONIAL (S. W. Donald): Little Billy and other Keith attractions 13-15 delighted packed houses. Billy Wynne will be the headliner 20-25.——GRANBY (Otto Wells): In Old Kentucky 13-18 pleased fair houses. The Thief 20-25.

RICHMOND.—ACADEMY (Leo Wise): Human Hearts 11 failed to please. Elsie Ferguson in Dolly Madison 14, 15 canceled. Adelaide Thurston in Miss Ananias 18. The Round Up 20-22.——BIJOU (H. B. McNiven): East Lynne and Camille 13-18 pleased good houses. Graustark 20-25.

ROANOKE.—ACADEMY (Tom Spencer): Lillian Russell 16 pleased good business. Smart Set 18; fair, to poor business. Billie Burke in Suzanne 22; excellent, to S. R. O. The Round Up 28, 29.——JEFFERSON (I. Schwartz): Excellent bill and business 20-25.

STAUNTON.—BEVERLY (Barkman and Shultz): The Flower of the Ranch 13 to two good houses; very pleasing. Paid in Full 16. Lyman Twins 25. Red Mill April 4.

PETERSBURG.—ACADEMY (Dan Reagan): The Blue Mouse 15; large and well pleased audience.

WASHINGTON.

SPOKANE.

James T. Powers Drew Capacity—Lawrence Players Made Most of Their Opportunities.

James T. Powers, supported by a large co., including Helen Darling, Geraldine Malone, and Dave Andreds, played to capacity houses at the Auditorium in Havana at four performances 16-19. Gertrude Elliott in The Dawn of a Tomorrow 23. The Arcadians 29. The Midnight Sons 30-April 2.

Franklyn Underwood, Frances Slosson, and Ralph Bell had the principal parts in The Right of Way at the Spokane 12-18. A Contented Woman 19-25.

The Lawrence Players, headed by Del S. Lawrence and Jane Kelton, made the most of their opportunities in The Ivy Leaf at the American Theatre the week of 12. The Inland Empire Four assisted. The Spokane Hibernians occupied the house the night of 17. Thelma 19-25.

Burr McIntosh, star of The Ranchman co., playing at the Orpheum the week of 12, was the principal speaker at a meeting of the Spokane Ad Club the evening of 16. This was his first visit to Spokane in eleven years.

E. N. Robinson, president of the Arcadia Orchards Co., announces that several prominent actors and writers of New York will make their Summer homes near Deer Park, Wash., twenty miles north of Spokane, where a tract of 17,000 acres of land is being planted to apple trees.

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class of Gonzaga College presented The Majestic on the night of 16, for the benefit of St. Aloysius Church. The young actors were coached by Pliss L. Moore.

George W. Dunbar, head of the Four Casting Dunbars, celebrated the forty-third anniversary of his appearance as a trapeze performer 14. There was a supper after the night performance at the Orpheum Theatre, at which Mr. Dunbar, who is the oldest professional athlete in the world still in active daily work, was the merriest of the party.

Spokane Lodge, No. 228, B. P. O. E., has raised a deal for the sale of the Elks' Temple to J. W. Wilberge for $135,000. It is understood that at the expiration of a lease for two years given to the lodge the new owner will convert the building into a theatre or hotel, with store rooms on the ground floor. Spokane Lodge will erect a new temple with club facilities.

W. J. Elliott has broken ground at Leavenworth, Wash., for a one-story brick theatre building, 100 by 35 feet, to cost $1,200. The structure is to be completed early in June and will play road cos. J. H. Hake will be manager.

W. S. McCREE.

SEATTLE.

The Midnight Sons Thoroughly Enjoyed—Max Dill Kept Everyone Happy.

At the Moore Edward Terry and co. closed their engagement with The Magistrate 11 before a crowded house, which showed its appreciation by liberal applause. The Midnight Sons 12-18 was presented by a large co. before audiences ranging from small to large, and the performances were thoroughly enjoyed. The production was elaborately staged and the cast contained a good array of talent. Novel features and pleasant surprises contributed to the enjoyment. The Arcadians 19-25.

Lonesome Town 13-18 was presented at the Grand by Max Dill and co. in a manner that kept the audiences in ripples of laughter throughout the performances. Mr. Dill, Roger Gray, and Percy V. Bronson scored in their respective roles. The attendance averaged good business. Three weeks 19-25.

At the Seattle the offering of the Landers-Stevens co. was In the Bishop's Carriage 12-18, which played to small and medium houses. Same co. to follow 19-25.

The Chicken Hawk 12-18 was well staged and presented at the Alhambra before small and medium houses. Margo Duclet in the title part and Dan Bruce as Miles-na-Coppaleen were given a very cordial reception. The Princess of Patches 19-25.

The Jessie Pollard co. at the Lois amused and entertained medium and large houses in a clever presentation of A Runaway Match 12-18.

The new Orpheum Theatre, near the southwest corner of Madison and Third avenues, will soon be completed.

The foundation was recently laid for the superstructure of the new Metropolitan Theatre, near corner of University and Fourth avenues, in which Charles Frohman and Klaw and Erlanger are interested.

We are passing through a period of depression in business, and the theatrical and many other lines are considerably affected.

BENJAMIN F. MESSERVEY.

TACOMA.

William H. Turner Seen to Advantage—Marcella Hamilton Favorably Received.

Friday and the Boys at the Tacoma 12, 13, with William H. Turner fathering, was well received by fair audiences. Mr. Turner made his part very strong and won much applause. The co. was fair. Three Weeks 16 was fairly well presented, Marcella Hamilton as the Lady Ina the subject of many compliments. Her acting was all that the part required.

FRANK B. COLE.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore): Grace George 21 (return). The Girl and the Kaiser 22, Thomas' Orchestra 28. Goddess of Liberty 31-April 1.—VIRGINIA (Charles A. Fowler): Happy Hooligan 16-18; good business. Caught in Mid-Ocean 27-29. East Lynne 30-April 1.—APOLLO (H. W. Rogers): The California Girls 20-25; good business. The Monte Carlo Girls 27-April 1.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jeffries): The Firing Line 25. Annie Russell 31. Eugene Brown April 4. Walker Whiteside in The Melting Pot 19. Polly of the Circus 22.

WISCONSIN.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): The Girl from the U. S. A. 17 to big house. The United Play Co., under the management of Fred Smyth, opened 18, presenting in the Bishop's Carriage; complete outfit of new scenery and costumes; Evelyn Foster as Hattie Ramsey and William B. Morris as William Latimer deserve mention in a cast that promises well; good house. The Frank Long co. commenced a week's engagement 20 to good business. Dudley Block co. April 3-8. Local glee club 13. The Passing of the Third Floor Back 19. Moulin Rouge Girls 15. The House Next Door 17.

JANESVILLE.—GRAND OPERA HOUSE (Percy L. Myers): Minneapolis Symphony Orchestra 6; very fine, to good house. Girl of the Mountains 7; business and attraction fair. Al Wilson in The German Prince 13; good business; production very good. Howe's travel pictures 14, 16; capacity houses; excellent pictures; always sure of big business here. Uncle Josh Sprucoby 18; fair house. Walter Damrosch and New York Symphony Orchestra 25.

RACINE.—THEATRE (Daniel M. Nye): Madame X 10; fine and did well. A Girl of the Mountains 11; very good, to fair patronage. Nearly Did 12; fine; liberal patronage. Dudley Black co. 13-19 did well and gave satisfaction. Pipps, The New Dominion, At Piney Ridge, Dr. Jekyll and Mr. Hyde, and The Rival Candidates. Miss Nobody from Starland 26. Mrs. Herbert L. Flint 27-April 1.

APPLETON.—THEATRE (E. L. Goldberg): The House of a Thousand Candles 18 pleased good house. The Cowboy Girl 19 pleased fair house. The Cat and the Fiddle 20. The Lion and the Mouse April 5. The White Squaw 9. T. T. C. 12.

FOND DU LAC.—HENRY BOYLE (P. B. Haber): Al H Wilson in A German Prince 14; great satisfaction to large house. Miss Nobody from Starland 23. The Cat and the Fiddle April 1. The Lion and the Mouse 7. Martin's T. T. C. co. 11.

BEAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon): House of a Thousand Candles 16 pleased two good audiences. Montgomery and Stone in The Old Town 20 to S. R. O. A-1 performance.

PORTAGE.—OPERA HOUSE (A. H. Carnegie): Uncle Josh Sprueeby 16; good co.; fair business. The Count and the Convict 18; fair attraction; light business. The Girl from the U. S. A. 22.

GREEN BAY.—THEATRE (John B. Arthurs): Madame X 8 delighted S. R. O. The House of a Thousand Candles 9; fair co. and business. Miss Nobody from Starland 12; splendid co. to S. R. O.

OSHKOSH.—OPERA HOUSE (J. E. Williams): Al. H. Wilson in A German Prince 15 pleased good house. Sure-Shot Sam 20; good house, matinee and night. Miss Nobody from Starland 24.

RHINELANDER.—OPERA HOUSE (E. C. Kruckeberg): A Cowboy's Girl 20 to good business; co. fair. The Girl of the Mountains 21 to fair audience.

WAUSAU.—OPERA HOUSE (C. S. Cone): The Rosary 27 (return). The Cat and the Fiddle 29.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root): Seven Days 17; excellent, to good business. Josephine Dedry co. in repertoire 20-25.

CANADA.

MONTREAL.

Mrs. Leslie Carter at the Princess—A Question of Legal Rights—Vaudeville Bills.

At the Princess Mrs. Leslie Carter is playing to big business 20-25 in Two Women. The production is particularly good and the cast entirely adequate. Germain Beaulieu, advocate, of this city, has had a notarial protest against the production of the play in Canada served on Mrs. Carter. Mr. Beaulieu claims that the play is an infringement of copyright of a drama which he wrote, and of which he claims Mrs. Carter has the manuscript. It appears that action was taken against Mrs. Carter at the time of the first production of the piece, but dropped upon advice of her bankruptcy. The present proceedings will be taken against the proprietors of the Princess, or any other theatre in which the play may be produced.

At His Majesty's The Rosary 20-25 is playing a second week to fair business. Next week's bill is Vesta Victoria.

At the Orpheum Theatre 20-25 Mrs. Gardner Crane and co. in The Little Bunbeam, a farcical sketch, did extremely good work. Belle Adair, in a singing turn is above the average. The Eight Original Medcaps have the house going with their acrobatic dancing. Hoey and Lee, the Melody Monarchs; Fanny Rice, Gavin and Platt in a comedy sketch, and Julian and Dyer in a comedy acrobatic turn made up a good programme.

The Rector Girls, with John L. Sullivan and Jake Kilrain, are playing to good business at the Royal. The Jolly Girls 27-April 1.

W. A. TREMAYNE.

TORONTO.

Ellen James Among Friends—Martin Alsop Gave Fine Interpretation of St. Elmo.

Giacomo Puccini's Madam Butterfly, produced in English, appeared at the Royal Alexandra 20-25. Dora de Phillippe in the title-role quite captured the enthusiastic audiences. Ellen James, a Toronto woman, as Suzuki, was favor with her rich contralto. George Fennery, tenor, and Louis Kreidler, baritone, were also quite equal to the parts demanded, although at times most exacting. William Faversham 27-April 1.

Much heralded, highly and profusely advertised, Madame Sherry arrived at the Princess 20-25. Marie Flynn, Audrey Maple, Virginia Foltz, and Frank Johnson deserve special mention, being all well received. The Private Secretary 27-29.

Martin Alsop in St. Elmo gave a splendid interpretation of the character, having at all times an intelligent and forceful grasp of the moods and fancies of the Southern gentleman during the old regime. As Edna Earle, Beatrice Worth was charming. Throughout the co. was good and quite suited to the production. The Old Homestead 27-April 1.

Lend Me Five Shillings, although in itself it sounds bad, yet as produced and enlarged into the laughable farce, in which Nat Goodwin headed the bill at Shea's, it proved to be one of the best numbers offered at that theatre this season. Passing from the humorous to the musical, Augusta Glose gave a combination of the two in her pianologues and drew the deserving applause in unstinted measure. Raymond and Caverly were good as Dutch comedians. Flanagan and Edwards had a good skit. Smythe and Hartman, singers and dancers, were clever. Six Abdallahs, the whirlwind acrobats, and the Four McNallys, tight wire artists, were pleasing, as also were the concluding motion pictures.

E. CHESTER IRONSIDE.

HAMILTON, ONT.—OPERA HOUSE (A. R. Loudon): Vesta Victoria 15, 16; small audiences. Madame Sherry 18; two excellent performances to immense house; thoroughly enjoyed. Kyrie Bellew in Raffles 21; excellent co.; fair business. The Man of the Hour 22. Old Homestead 24, 25. The Rosary 27, 28. Otis Skinner 29. Mrs. Wiggs April 1. Billy Burke 7, 8.—TEMPLE (J. G. Appleton): Joseph Maxwell and co., the Exposition Four, W. B. Patton and co., Gretchen Spencer, Moore, Ings and Farrell, Mareeno, Navaro and Mareeno 20-25; good business.—ITEM: Will H. Smith, New York, is rehearsing the Hamilton Operatic Society for their production of The Geisha May 5, 6.

OTTAWA, ONT.—RUSSELL (P. Gorman): Goddess of Liberty 9-11; fair co. to fair business. Madame Sherry 13-15 scored a great hit to large audiences. Three Twins 16-18. Walker Whiteside in The Melting Pot 20, 21.—DOMINION (Gus S. Greening): The following filled the house at each performance 13-18: Eight Berlin Madcaps, Exposition Four, Hoey and Lee, Jolly Fanny Rice, Julian and Dyer, Gavin, Platt and Moore, and pictures.—FAMILY: Vaudeville and pictures 13-18 to big business.

LONDON, ONT.—OPERA HOUSE (J. R. Minhinnick): A Stubborn Cinderella 18; light attendance. Madame Sherry 17 drew a full house and pleased. The Goddess of Liberty 18, two performances, to only light business. Kyrie Bellew in Raffles 20; fine performance to fair attendance. The Old Homestead 22 pleased a good-sized audience. The Rosary 24. The Man of the Hour 25. Otis Skinner in Kiro 28.

HUNTER RYE

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Sold at all first-class cafes and by Jobbers.
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WINNIPEG, MAN.—WALKER (G. B. Walker): The Old Homestead 13-18 to good business. Polly of the Circus 20-22. Musical Festival, with the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, 23-25.—WINNIPEG (W. B. Lawrence): Permanent players in Charley's Aunt 13-18; popular prices and full houses.

KINGSTON, ONT.—OPERA HOUSE (D. P. Branigan): Three Twins 14 to large and appreciative audience. Madame Sherry 16 to S. R. O. The Man of the Hour 18 pleased large audience. The Melting Pot 22. William Faversham Feb. 6. Polly of the Circus 10. The Joy Rider 11.

ST. THOMAS, ONT.—GRAND (G. J. Forban): The Goddess of Liberty 11 well pleased fair business. Vesta Victoria Vandeville co. 18; fair performance and business. The Old Homestead 23. Montana 27. Mrs. Wiggs of the Cabbage Patch 29. Polly of the Circus April 3.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson): The Goddess of Liberty 16; good performance to fair business. The Man of the Hour 23. The Rosary 25. Mrs. Wiggs of the Cabbage Patch 27.

SASKATOON, SASK.—EMPIRE OPERA HOUSE (Ed Hogowast): Partello Stock co. in The College Girl 20 to very good house. The Lost Paradise 21. Lena Rivers 22. The Spoilers 23. The Kissing Girl 24, 25.

BELLEVILLE, ONT.—GRIFFIN FAMILY THEATRE (J. Hams): The Three Twins, with Clifton Crawford, 15; excellent co. and business. The Man of the Hour 20.

WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilcox): A Stubborn Cinderella 10; splendid house; good attraction.

SHERBROOKE, QUE.—CLEMENT (William Tippert): Rosary 27.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

ACROSS THE GREAT DIVIDE (George W. Lyons, mgr.): Minonk, Ill., 29, Roanoke 30, Virginia 31, Atlanta April 1, Waverly 3, Griggsville 4, Barry 5, Hannibal, Mo., 6.

ADAMS, MAUDE (Charles Frohman, mgr.): New York city Jan. 23-April 15.

ANGLIN, MARGARET (Liebler and Co., mgrs.): Boston, Mass., March 6-April 1.

ARLISS, GEORGE (Liebler and Co., mgrs.): Chicago, Ill., Feb. 13—indefinite.

AT CRIPPLE CREEK: Louisville, Ky., 26-April 1.

AT THE MERCY OF TIBERIUS (Glaser and Stair, mgrs.): Kansas City, Mo., 26-April 1.

AT THE OLD CROSS ROADS (Arthur C. Alston, mgr.): Atlantic City, N. J., 27-29, Pottstown, Pa., 30, Reading 31, April 1, Williamsport 3, 4, Canton 5, Elmira, N. Y., 6-8.

BABY MINE (Wm. A. Brady, mgr.): Pittsburg, Pa., 27-April 1.

BABY MINE (Wm. A. Brady, mgr.): New York city Aug. 23—indefinite.

BARRIERS BURNED AWAY (Gaskell-MacVitty-Carpenter Co., mgrs.): Crete, Neb., 29, Friend 30, Hastings April 1, Grand Island 2, Aurora 3, Seward 4, Tecumseh 5, Pawnee 6, Falls City 7, Council Bluffs, Ia., 9.

BARRYMORE, ETHEL (Charles Frohman, mgr.): Reading, Pa., 29, Allentown 30, Trenton, N. J., 31, Plainfield April 1.

BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 15—indefinite.

BELLEW, KYRLE (Charles Frohman, mgr.): Philadelphia, Pa., 27-April 8.

BEN-HUR (Klaw and Erlanger, mgrs.): Omaha, Neb., 27-April 1.

BERNHARDT, SARAH (W. P. Connor, mgr.): New Orleans, La., 26-April 1.

BEVERLY (Eastern): Delamater and Norris, mgrs.): Rochester, N. Y., 27-29, Poughkeepsie 30, Kingston 31.

BEVERLY (Western): Delamater and Norris, mgrs.): Paducah, Ky., 29, Princeton 30, Hopkinsville 31, Henderson April 1, Owensboro 3, Russellville 4, Bowling Green 5, Gallatin, Tenn., 6, Columbia 7, New Decatur, Ala., 8.

BILLY (Peter Rice, mgr.): Boise City, Ia., 3.

BILLY THE KID (F. R. Hoadley, mgr.): Baltimore, Md., 27-April 1.

BLINN, HOLBROOK (Wm. A. Brady, mgr.): New York city Jan. 30—indefinite.

BREWSTER'S MILLIONS (A. Rich, mgr.): Memphis, Tenn., 27-April 1, New Orleans, La., 2-8.

BURKE, BILLIE (Charles Frohman, mgr.): Washington, D. C., 27-April 1.

CAREW, MARY (H. G. Kingston, mgr.): Weatherford, Okla., 29, Geary 30, Kiefer April 2.

CARTER, MRS. LESLIE (John Cort, mgr.): Boston, Mass., 27-April 8.

CHERRY, CHARLES (Daniel Frohman, mgr.): Washington, D. C., 27-April 1, Brooklyn, N. Y., 3-8.

CHORUS LADY (Henry B. Harris, mgr.): Des Moines, Ia., 30, 31, St. Paul, Minn., April 2-8.

CITY, THE (Messrs. Shubert, mgrs.): Philadelphia, Pa., 27-April 8.

CLIMAX, THE: Warren, Pa., 29, Kane 30, Ridgway 31, Punxsutawney April 1.

CLIMAX, THE (Western): United Play Co., Inc., mgrs.): Seymour, Tex., 29, Jacksboro 30, Henrietta 31, Bowie April 1, Chickasha, Okla., Mangum 3, Hobart 4, Cordell 5, Elk City 6, Watonga 7, Anadarko 8, Lawton 9.

COLLIER, WILLIAM (Lew Fields, mgr.): New York city Nov. 28—indefinite.

COMMUTERS (Henry B. Harris, mgr.): Boston, Mass., Feb. 20—indefinite.

CONCERT, THE (David Belasco, mgr.): New York city Oct. 4—indefinite.

CONFESSION, THE (Mittenthal Bros., mgrs.): New York city March 13—indefinite.

COUNTRY BOY (Co. A): Henry B. Harris, mgr.): Newark, N. J., 27-April 1, Cleveland, O., 2-8.

COUNTRY BOY (Co. B): Henry B. Harris, mgr.): Philadelphia, Pa., Jan. 2—indefinite.

COUNTY SHERIFF (O. F. Wee, mgr.): Detroit, Mich., 27-April 1.

COWBOY GIRL (Roy W. Sampson, mgr.): Park Falls, Wis., 29, Bessemer, Mich., 30, Ironwood 31, Oconto, Wis., April 1, Escanaba, Mich., 2, Gladstone 3, Manistique 4, Munising 5, Sault Ste. Marie, Ont., 6, Sault Ste. Marie, Mich., 7, 8, St. Ignace 9.

DEEP PURPLE (Liebler and Co., mgrs.): New York city Jan. 9—indefinite.

DEFENDER OF CAMERON DAM (Darrell H. Lyall, mgr.): St. Joseph, Mo., 3-4.

DIXON, THOMAS (Geo. H. Brennan, mgr.): Chicago, Ill., 26-April 8.

DODGE, SANFORD (B. S. Ford, mgr.): Grand Forks, N. D., 27-April 1.

DREHER, KONRAD (Gustav Amberg, mgr.): St. Louis, Mo., 27-April 1.

DREW, JOHN (Charles Frohman, mgr.): St. Louis, Mo., 26-April 1, Chicago, Ill., 3-15.

EAST LYNNE: Indianapolis, Ind., 27-29.

EDESON, ROBERT (Henry B. Harris, mgr.): Memphis, Tenn., 29, 30, Nashville 31, April 1.

EVERYWOMAN (Henry W. Savage, mgr.): New York city Feb. 27—indefinite.

EXCUSE ME (Henry W. Savage, mgr.): New York city Feb. 13—indefinite.

FATHER AND THE BOYS (Gregory-Stegner Co., mgrs.): Boise, Ida., 29, Pocatello 30, Logan, U., 31, Ogden April 1, Salt Lake City 2-8, Rock Rapids, Wyo., 8, Laramie 9, Cheyenne 8.

FAWCETT, GEORGE: Buffalo, N. Y., 27-April 15.

FIRING LINE (A. G. Delamater, mgr.): Wellston, O., 29, Athens 30, Nelsonville 31.

FISKE, MRS. (Harrison Grey Fiske, mgr.): New York city March 20—indefinite.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Philadelphia, Pa., Feb. 6—indefinite.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Montgomery, Ala., 29, Birmingham 30, 31, Chattanooga, Tenn., April 1.

FOURTH ESTATE (Liebler and Co., mgrs.): Boston, Mass., Feb. 20—indefinite.

GAMBLERS (Authors' Production Co., mgrs.): New York city Oct. 31—indefinite.

GENTLEMAN FROM MISSISSIPPI (Wm. A. Brady, mgr.): Denver, Colo., 26-April 1.

GEORGE, GRACE (Wm. A. Brady, mgr.): Pittsburgh, Pa., 27-April 1.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4—indefinite.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—indefinite.

GILLETTE, WILLIAM (Charles Frohman, mgr.): New York city March 13—indefinite.

GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Chicago, Ill., 26-April 8.

GIRL AND THE STAMPEDE (Gaskell and MacVey, mgrs.): Baltimore, Md., 27-April 1.

GIRL AND THE TRAMP (Geo. L. Barton, mgr.): New Straitsville, O., 29, Logan 30, Nelsonville 31, Wilmington April 1, Cincinnati 2-8.

GIRL FROM RECTOR'S (A. H. Woods, mgr.): Boston, Mass., March 27—indefinite.

GIRL FROM RECTOR'S (Albert Hoegs, mgr.): Los Angeles, Cal., 26-April 1, Santa Barbara 3, Bakersfield 4, Visalia 5, Hanford 6, Fresno 7, San Jose 8.

GIRL IN THE TAXI (A. H. Woods, mgr.):

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John I. Brown & Son Boston, Mass.

Detroit, Mich., 27-April 1, Chicago, Ill., 2-15.
GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Ft. Atkinson, Wis., 29, Beloit 30, Rockford, Ill., 31, Aurora April 2, Sycamore 3, Dundee 4, Ottawa 5, Joliet 6.
GIRLS (Messrs. Shubert, mgrs.): Indianapolis, Ind., 30-April 1.
GRAUSTARK (Central; Baker and Castle, mgrs.): Fairmont, W. Va., 30, Mannington 30, Bellaire, O., 31.
GRAUSTARK (Western; Baker and Castle, mgrs.): Anderson, Ind., 29, Columbus 30, Madison 31, Greensburg April 1, Louisville, Ky., 2-8.
GRAUSTARK (Southern; Baker and Castle, mgr.s): Norfolk, Va., 27-April 1, Washington, D. C., 3-8.
HARNED, VIRGINIA (Arthur J. Aylesworth, mgr.): Jacksonville, Fla., 29-30.
HER SON (Schiller Amusement Co., mgrs.): New Orleans, La., 27-April 1, Atlanta, Ga., 3-8.
HIGGINS, DAVID (E. D. Stair, mgr.): Toledo, O., 26-29.
HILLIARD, ROBERT (Frederic Thompson, mgr.): Cleveland, O., 27-April 1.
HOUSE OF A THOUSAND CANDLES (Sim Allen, mgr.): Marquette, Mich., 29.
HOUSE WITH THE GREEN SHUTTERS: Kansas City, Mo., 26-April 1.
IN OLD KENTUCKY (Litt and Dingwall, mgrs.): Newark, N. J., 27-April 1.
IN THE BISHOP'S CARRIAGE (United Play Co., Inc., mgrs.): Logansport, Ind., 29, Frankfort 30, Danville, Ill., 31, Champaign April 1, La Salle 2, Pontiac 3, Fairbury 4, Hoopeston 5, Peoria 6-8.
IRWIN, MAY (Liebler and Co., mgrs.): Chicago, Ill., April 2-15.
JIM AND THE SINGER: Bluffton, Ind., 29, Decatur 30, Portland 31, Delphos, O., April 1, Paulding 4.
KALICH, BERTHA (Messrs. Shubert, mgrs.): Indianapolis, Ind., 27-29.
KESSLER, DAVID (Max R. Wilbur, mgr.): Chicago, Ill., 19-April 1.
KOLKER, HENRY (Henry W. Savage, mgr.): Chicago, Ill., Jan. 1-April 1.
LACKAYE, WILTON (L. S. Bird, mgr.): Chicago, Ill., 26-April 1, St. Louis, Mo., 2-8.
LIGHT ETERNAL (Hugo Stair and Havlin, mgrs.): Rochester, N. Y., 27-April 1.
LILY, THE (David Belasco, mgr.): St. Paul, Minn., 27-29, Minneapolis 30-April 1, Des Moines, Ia., 2.
LION AND THE MOUSE (W. M. Hale, mgr.): Newark, N. J., 27-April 1.
LION AND THE MOUSE (United Play Co., Inc., mgrs.): Minneapolis, Minn., 26-April 1, Eau Claire, Wis., 2, Grand Rapids 3, Green Bay 4, Appleton 5, Waupun 6, Fond du Lac 7, Madison 8.
MADAME X (Eastern; Henry W. Savage, mgr.): Lewiston, Me., 29, Portland 30-April 1, Manchester, N. H., 3, Salem 4, Lowell, Mass., 5, Springfield 6-8.
MADAME X (Southern; Henry W. Savage, mgr.): Saginaw, Mich., 29, Flint 30, Port Huron 31, Columbus, O., April 3-5, Zanesville 6, Newark 7, Dayton 8.
MADAME X (Western; Henry W. Savage, mgr.): Cincinnati, O., 26-April 1, Indianapolis, Ind., 2-8.
MAN ON THE BOX (E. E. Trousdale, mgr.): Auburn, Ind., 29, Angola 30, La Grange 31, Kendallville April 1, Goshen 3, Elkhart 4, Warsaw 5, Plymouth 6, Knox 7, Valparaiso 8.
MANN, LOUIS (Wm. A. Brady, mgr.): New Orleans, La., 26-April 8.
MANTELL, ROBERT B. (Wm. A. Brady, mgr.): Baltimore, Md., 27-April 1, Washington, D. C., 3-8.
MASON, JOHN (Messrs. Shubert, mgrs.): New York city March 13—indefinite.
MEEHAN, JOHN (Monte Thompson, mgr.): Akron, O., 27-29, Alliance 30, Warren 31, Salem April 1.
MELVILLE, ROSE (A. R. Sterling, mgr.): Columbus, O., 27-29, Dayton 30-April 1, Toledo 2-5, Bowling Green, Ky., 6, Lima, O., 7, Muncie, Ind., 8.
MILLER, HENRY (Henry Miller Co., mgrs.): Brooklyn, N. Y., 27-April 1, Baltimore, Md., 3-8.
MISSOURI GIRL (Joseph Rith, mgr.): Ladonia, Ark., 29, Wolf City 30, Farmersville 31, Ft. Worth April 1.
MODERN SALOME (Morrison and Hefferlin, mgrs.): Philadelphia, Pa., 27-April 1.
MOTHER (William A. Brady, mgr.): Lima, O., 29, Fremont 30, Elyria 31, Sandusky April 1, Detroit, Mich., 2-8.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Detroit, Mich., 27-April 1.
MYSTERIOUS SMITH (Albert P. Smith, mgr.): Rise Earth, Minn., 29, 30, Le Sueur 31, April 1.
NIGGER, THE (Wm. A. Brady, Ltd., mgr.): New York city 27-April 1.
NO MOTHER TO GUIDE HER: Cincinnati, O., 26-April 1.
NOBODY'S DAUGHTER (New Theatre Co.): Brooklyn, N. Y., 27-April 1.
OLD HOMESTEAD (Frank Thompson, mgr.): Toronto, Ont., 27-April 1.
OLD HOMESTEAD (Frank Thompson, mgr.): Glendive, Mont., 29, Miles City 30, Billings 31, Livingston April 1, Bozeman 3, Butte 4, Great Falls 5, Helena 6, Missoula 7, Wallace, Ida., 8.
OLE OLSEN (J. H. Hewitt, mgr.): Baker City, Ore., 29, La Grande 30, Waitsburg, Wash., 31, Dayton April 1, Walla Walla 2, The Dalles 3, Vancouver 4, Kelso 5, Ellensburg 6, N. Yakima 7, Spokane 8.
OUR VILLAGE POSTMASTER (W. R. Leonard, mgr.): Buxton, Ia., 29, Birmingham 30, Hillsboro 31.
OVER NIGHT (Wm. A. Brady, mgr.): New York city Jan. 2—indefinite.
PAID IN FULL (Co. B; United Play Co., Inc., mgrs.): Wellington, Kan., 29, Emporia 30, Tecumseh, Neb., 31, Plattsmouth April 1, Sioux City, Ia., 2, Madison, Neb., 4, Norfolk 5, Wayne 6, Vermillion, S. D., 7, Mitchell 8.
PAID IN FULL (Central; United Play Co., Inc., mgrs.): Iola, Kan., 29, Harrison, Ark., April 1, Eureka Springs 3, Bentonville 4, Rogers 5, Fayetteville 6, Van Buren 7, Ft. Smith 8.
PAID IN FULL (Wagenhals and Kemper, mgrs.): Syracuse, N. Y., 27-April 1, Bayonne, N. J., 3-5, Paterson 6-8.
PAIR OF COUNTRY KIDS (H. W. Link, mgr.): Denison, Ia., 29, Lake City 30, Eagle Grove 31, Albert Lea, Minn., April 2.
PECK'S BAD BOY (Renner and Cutter, mgrs.): Clay City, Ill., 29, Sandoval 30, Salem 31.
POMANDER WALK (Liebler and Co., mgrs.): New York city Dec. 20—indefinite.
POYNTER, BEULAH (Harry J. Jackson, mgr.): Utica, N. Y., 30-April 1, Syracuse 3-5, Rochester 6-8.
PRINCE OF HIS RACE (Oscar Graham, mgr.): Clay Center, Kan., 29, Clyde 30, Concordia 31, Beloit April 1, Osborne 3, Cawker City 4.
QUALITY OF MERCY (Edward Arlington, mgr.): Indianapolis, Ind., 27-29.
REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger, mgrs.): New York city Oct. 3-April 8.
ROBERTSON, FORBES (Messrs. Shubert, mgrs.): St. Paul, Minn., 27-29, Milwaukee, Wis., 30-April 1.
ROBERY (Rowland and Clifford, Inc., mgrs.): Kingston, N. Y., 29, Newburgh 30, Poughkeepsie 31, April 1, Hudson 2, Great Barrington, Mass., 3, Northampton 4, Athol 5, Bennington, Vt., 7, Amsterdam, N. Y., 8.
ROBERY (Rowland and Clifford, Inc., mgrs.): Greensburg, Pa., 29, McKeesport 30, Steubenville, O., 31, Beaver Falls, Pa., April 1, East Liverpool, O., 3, New Castle, Pa., 4, Sharon 5, Meadville 6, Franklin 7, Oil City 8.
ROBERY (Southern; Rowland and Clifford, Inc., mgrs.): St. Joseph, Mo., 26-29, Kansas City April 2-8.
ROBERY (Gaskell and MacVitty, mgrs.): Tomahawk, Wis., 29, Crandon 30, Rhinelander 31, Antigo April 1, 2, Minocqua 3, Ironwood 4, Ashland 5, Bessemer 6, Crystal Falls, Mich., 7, Iron Mountain 8.
ROYAL SLAVE (Geo. H. Bubb, mgr.): Fairfield, Ill., 29, Effingham 30, Greenup 31.
RUSSELL, ANNIE (Liebler and Co., mgrs.): Chicago, Ill., March 6—indefinite.
RUSSELL, LILLIAN (Joseph Brooks, mgr.): Trenton, N. J., 29, Atlantic City 30-April 1.
ST. ELMO (Glaser and Stair, mgrs.): Buffalo, N. Y., 27-April 1, Rochester 2-8, Syracuse 6-8.
SCOTT, CYRIL (Messrs. Shubert, mgrs.): Boston, Mass., Feb. 6—indefinite.
SEARS, ZELDA (Jos. M. Gaites, mgr.): Cincinnati, O., 26-April 1, Pittsburgh, Pa., 3-8.
SEVEN DAYS (Wagenhals and Kemper, mgrs.): Providence, R. I., 27-April 1.
SHEA, THOMAS E. (A. H. Woods, mgr.): Boston, Mass., 13-April 1.
SILVER THREADS (Joe Lane, mgr.): Riverside, Cal., 29, San Bernardino 30, San Diego 31, April 1, Oxnard 2, Ventura 3, Santa Barbara 4, San Luis Obispo 5, Santa Cruz 6, Monterey 7, Hollister 8.
SIR PERKINS (C. Jay Smith, mgr.): Jacksonville, Ill., 29, Chapin 30, Pittsfield 31, Hannibal, Mo., April 1, Quincy, Ill., 2, Shelbyville, Mo., 3, Bevier 4, Novinger 5, Corydon, Ia., 6, Mystic 7, Ottumwa 8.
SKINNER, OTIS (Charles Frohman, mgr.): Hamilton, Ont., 29, Toronto 30-April 1.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert, mgrs.): Chicago, Ill., 13-April 1.
SQUAW MAN (Western; H. E. Pierce, mgr.): Provo, U., 29, Salt Lake City 30-April 1, Brigham 3, Logan 4, Pocatello, Ida., 5, Mountain Home 6, Boise 7, Nampa 8, Caldwell 10, Weiser 11.
STAHL, ROSE (Henry B. Harris, mgr.): Chicago, Ill., March 5—indefinite.
TERRY, EDWARD (Liebler and Co., mgrs.): Denver, Colo., 26-April 1.
THAIS (Jos. M. Gaites, mgr.): New York city March 14—indefinite.
THAYER, HERBERT (H. P. Brown, mgr.): Waycross, Ga., 29, Fitzgerald 30, Moultrie 31, Pelham April 1, Cordele 3, Macon 4, Dublin 5, Sandersville 6, Eatonton 7, Madison 8.
THIEF (A. H. Woods, mgr.): Richmond, Va., 27-April 1, Philadelphia, Pa., 3-8.
THIEF (Western; H. A. Bailey, mgr.): Fremont, O., 29, Coshocton 30, Cambridge 31, Marietta April 1, Steubenville, W. Va., 2, Clarksburg 4, Weston 5, Morgantown 6, Grafton 7, Fairmont 8.
THIRD DEGREE (United Play Co., mgrs.): Fairbury, Neb., 29, Manhattan, Kan., 30, St. Joseph, Mo., 31, April 1, Atchison, Kan., 2, Topeka 3, Beatrice, Neb., 4, Lincoln 5, 6, York 7, Council Bluffs, Ia., 8.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Meriden, Conn., 29, Danbury 30, Waterbury 31, Bridgeport April 1, New Haven 3, Hartford 4, Greenfield, Mass., 5, Buffalo, N. Y., 6-8.
UNCLE JOSH SPRUCEBY (P. B. Prentiss, mgr.): Antigo, Wis., 29, Wittenberg 30, Clintonville 31, New London April 1.
UNCLE TOM'S CABIN (Al. W. Martin's: Wm. Kibble, mgr.): Milwaukee, Wis., 26-April 1, Peoria, Ill., 2-5, Hannibal, Mo., 6, Kirksville 7, Moberly 8.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Holyoke, Mass., 29, Northampton 30, Springfield 31, April 1.
VIRGINIAN (Kirke La Shelle Co., mgrs.): Chicago, Ill., 26-April 1.
VOLUNTEER ORGANIST (W. W. Newcomer, mgr.): Rochester, N. Y., 30-April 1, Brockport 3-8.
WALSH, BLANCHE (A. H. Woods, mgr.): Austin, Tex., 29, Waco 30, Dallas 31, April 1, Ft. Worth 2, 4, Oklahoma City, Okla., 5, 6, Muskogee 7, Muskogee 8.
WARFIELD, DAVID (David Belasco, mgr.): Chicago, Ill., Feb. 6-April 8.
WARNER, H. B. (Liebler and Co., mgrs.): Philadelphia, Pa., 20-April 15.
'WAY DOWN EAST (Wm. A. Brady, mgr.): New York city 27-April 1.
WHAT A GIRL CAN DO (Lee Orland, mgr.): Washington, Ind., 29, Terre Haute 31, April 1.
WHIP (J. C. Williamson, Ltd., mgr.): Wellington, New Zealand, April 15-May 6, Masterton 8, Hastings 9, Napier 10, 11, Gisborne 13-16, Auckland 18-June 10.
WHITE CAPTIVE (A. H. Woods, mgr.): St. Paul, Minn., 26-April 1.
WHITE SQUAW (Louis F. Werba, mgr.): Sault Ste. Marie, Mich., 29, Manistique 30, Marquette 31, Ishpeming April 1, Iron Mountain 3, Norway 4, Escanaba 5, Menominee 6, Green Bay 7, Manitowoc 8.
WHITESIDE, WALKER (Liebler and Co., mgrs.): Cleveland, O., 27-April 1.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Minneapolis, Minn., 26-29, St. Paul 30-April 1, Stillwater 3, La Crosse, Wis., 4, Decorah, Ia., 5, Mason City 6, Sioux Falls, S. D., 7, Sioux City, Ia., 8.
WILSON, FRANCIS (Charles Frohman, mgr.): San Francisco, Cal., 20-April 1.
WOLF (Stair and Havlin, mgrs.): Atlanta, Ga., 27-April 1.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.
ARCADE: Newark, N. J., Jan. 9—indefinite.
ATWELL, ROY (P. T. Pullen, mgr.): Toledo, O., March 26—indefinite.
BAKER (Edwin S. Diamond, mgr.): Spokane, Wash., Sept. 4—indefinite.
BAKER, LEE: Minneapolis, Minn., Feb. 26—indefinite.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Providence, R. I., Nov. 14—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BENTON, PIERCE R.: Wichita Falls, Tex., Feb. 27—indefinite.
BIJOU: Pawtucket, R. I., Aug. 8—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BOSTON PLAYERS (George C. Wilson, mgr.): Baltimore, Md., Nov. 21—indefinite.
BUCHANAN, LORRAINE: Ft. Worth, Tex., Jan. 16—indefinite.

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Alcoholic insanity may be brought on by the regular use of alcohol, even in "moderate" quantities not producing intoxication. The close relation between alcohol and insanity has only recently been fully realized. Statistics as to the number of cases in which alcohol is the direct cause necessarily vary in different localities. Fully 30 per cent. of the men and 10 per cent. of the women admitted to the State Hospitals are suffering from conditions due directly or indirectly to alcohol. So marked is the effect of alcohol upon the brain and the nerve tissue that it helps to bring about a number of mental breakdowns in addition to the alcoholic insanities. Alcohol is a poison. A long series of careful tests performed by eminent authorities showed that even small quantities of alcohol may lower the mental capacity, and that it takes much longer than is usually supposed for this effect to wear off.

In this day of keen competition every man needs the highest possible development of his mental capacities. Not only is the highest mental development impossible in the presence of the continued use of alcohol, but impairment of the mental faculties is likely to follow.

The Brockner Institute is devoted to the cure and care of Alcoholic and Drug Cases. All desire being obliterated, the patient regains perfect health.

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BUNTING, EMMA: Atlanta, Ga., March 20—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
COLLEGE (T. C. Gleason, mgr.): Chicago, Ill., Nov. 7—indefinite.
COLUMBIA (Geo. H. Verbeck, mgr.): Buffalo, N. Y., Feb. 6—indefinite.
CONNESS AND EDWARDS: Wilmington, Del.—indefinite.
COPELAND BROTHERS (Copeland Bros., mgrs.): Wichita, Kan., March 13—indefinite.
CORNELL, HARRY (J. W. Gillette, mgr.): Butte, Mont., Feb. 12—indefinite.
COUNTISS, CATHERINE: Grand Rapids, Mich., March 13—indefinite.
CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 3—indefinite.
CRESCENT (Stephen Steinach, mgr.): Mt. Vernon, N. Y., Jan. 16—indefinite.
CUMINGS (N. Appell, mgr.): Fitchburg, Mass., Feb. 27—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 5—indefinite.
DAVIS' PLAYERS (Edwards Davis, mgr.): Louisville, Ky., March 20—indefinite.
DOMINION PLAYERS (W. B. Lawrence, mgr.): Winnipeg, Man.—indefinite.
DORNER (Dorner-Shannon, Inc., mgrs.): Lawrence, Mass., Feb. 27—indefinite.
DORNER (Dorner-Shannon, Inc., mgrs.): Taunton, Mass., Feb. 20—indefinite.
DWIGHT PLAYERS: Cincinnati, O.—indefinite.
EMERY (Edwin T. Emery, mgr.): San Jose, Cal., Jan. 1—indefinite.
EMPIRE (Monte Thompson, mgr.): Holyoke, Mass.—indefinite.
FAMILY: Lancaster, Pa., March 13—indefinite.
FORBES (Gus A. Forbes, mgr.): Stamford, Conn., Nov. 28—indefinite.
GARRICK: Grand Rapids, Mich., Aug. 21—indefinite.
GARRICK (M. Emerson, mgr.): Salt Lake City, U., Sept. 4—indefinite.
GERMAN: Cincinnati, O., Oct. 2—indefinite.
GERMAN: Milwaukee, Wis., Sept. 25—indefinite.
GERMAN (Mrs. F. Welb, mgr.): St. Louis, Mo., Oct. 2—indefinite.
GERMAN (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 25—indefinite.
GLASER, VAUGHAN (Vaughan Glaser, mgr.): Columbus, O., March 6-April 1.
GOTHAM: Brooklyn, N. Y.—indefinite.
GREW, WILLIAM, ASSOCIATE PLAYERS: Bloomington, Ill., March 6—indefinite.
GRIFFITHS, JOHN: Seattle, Wash., March 26—indefinite.
HARVEY (Harvey D. Orr, mgr.): Peoria, Ill., March 13—indefinite.
HILLMAN (F. P. Hillman, mgr.): Omaha, Neb.—indefinite.
HOLDEN (H. M. Holden, mgr.): Cleveland, O., March 13—indefinite.
HOLLAND, MILDRED (E. C. White, mgr.): New York city March 20—indefinite.
HOLLINGSWORTH TWINS (Law Gleason, mgr.): Houston, Tex.—indefinite.
IMPERIAL: St. Louis, Mo., Jan. 1—indefinite.
IMPERIAL THEATRE (Kilmt and Gazolo, mgrs.): Chicago, Ill., Dec. 25—indefinite.
INDIANA: South Bend, Ind., Sept. 4—indefinite.
IRVING PLACE (Gustav Amberg, mgr.): New York city—indefinite.
KEITH (James E. Moore, mgr.): Portland, Me.—indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Dec. 25—indefinite.
LAWRENCE (Jos. J. Flynn, mgr.): Lawrence, Mass., Feb. 11—indefinite.
LYCEUM (Louis Phillips, mgr.): Brooklyn, N. Y.—indefinite.
LYRIC: Lincoln, Neb., Aug. 29—indefinite.
LYTELL-VAUGHN: Albany N. Y., March 20—indefinite.
MACK-LEONE (Willard Mack, mgr.): Duluth, Minn., Feb. 12—indefinite.
MAC LEAN (P. G. MacLean, mgr.): Indianapolis, Ind., Feb. 20-April 29.
MARLOWE (Chas. B. Marvin, mgr.): Chicago, Ill.—indefinite.
MEEK, DONALD (Donald Meek, mgr.): Lowell, Mass., Feb. 4—indefinite.
MORRISON, LINDSAY: Lynn, Mass.—indefinite.
NATIONAL: Globe, Ariz., Feb. 22—indefinite.
NATIONAL: Montreal, P. Q., Aug. 15—indefinite.
NESBITT PLAYERS (D. M. Caufman, mgr.): Wilkes-Barre, Pa., Dec. 26—indefinite.
NEW THEATRE (Winthrop Ames, director): New York city Dec. 19-April 8.
NORTH BROS. (North Bros., mgrs.): Topeka, Kan., Aug. 29—indefinite.
NORTH BROS. (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—indefinite.

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OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.
PARTELLO (W. A. Partello, mgr.): Calgary, Alta., Can.—indefinite.
PAUL, GEORGE: Manitowoc, Wis., Feb. 27—indefinite.
PAYCEN (E. S. Lawrence, mgr.): Toledo, O., Aug. 28—indefinite.
PAYTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 29—indefinite.
PAYTON'S LEE AVE. (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 29—indefinite.
PLAYERS (Jos. D. Glass, mgr.): Houston, Tex., Dec. 25—indefinite.
PLAYERS: El Paso, Tex., Feb. 19—indefinite.
POLI (S. Z. Poli, mgr.): Norwich, Conn., Dec 12—indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., Nov. 21—indefinite.
POLLARD, DAPHNE (Edw. Kellie, mgr.): Seattle, Wash., Feb. 19—indefinite.
PRINCESS: Des Moines, Ia., Aug. 28—indefinite.
ROBERTS, FLORENCE: Portland, Ore., March 27-May 6.
ROCHESTER'S OWN (Jay Hunt, mgr.): Rochester, N. Y., Feb. 19—indefinite.
RUSSELL AND DREW (Russell and Drew, mgrs.): Seattle, Wash., Feb. 26—indefinite.
SHERMAN: Elgin, Ill.—indefinite.
SPOONER, CECIL (Blaney-Spooner Co., mgrs.): New York city Feb. 27—indefinite.
SPOONER, EDNA MAY (Mary Gibbs Spooner, mgr.): Jersey City, N. J., Oct. 1—indefinite.
STANFORD AND WESTERN PLAYERS: Elmira, N. Y., Jan. 22—indefinite.
STEVENS, LANDER: Seattle, Wash., Feb. 19—indefinite.
TEMPLE PLAYERS: Camden, N. J.—indefinite.
THOMPSON-FLYNN (Monte Thompson, mgr.): Lowell, Mass., Feb. 1—indefinite.
THOMPSON-FLYNN (Monte Thompson, mgr.): Salem, Mass.—indefinite.
THOMPSON AND WOODS: Brockton, Mass., Dec. 26—indefinite.
TRAHERN (Al. Trahern, mgr.): Nashville, Tenn., Jan. 30—indefinite.
TREMONT: New York city—indefinite.
TURNER, CLARA (W. F. Barry, mgr.): Philadelphia, Pa., Feb. 20—indefinite.

VAN DYKE-EATON (H. Walter Van Dyke, mgr.): Milwaukee, Wis.—indefinite.
WARBURTON (Jack Warburton, mgr.): Battle Creek, Mich., Jan. 23—indefinite.
WOODWARD O. D. Woodward, mgr.): Omaha, Neb., Aug. 27—indefinite.
YALE (Monte Thompson, mgr.): New Bedford, Mass., March 18-April 8.

TRAVELING STOCK COMPANIES

BIG EASTERN (M. A. Reid, mgr.): Murphysboro, Ill., 27-April 1.
BOYER NANCY (Fred B. Willard, mgr.): Kalamazoo, Mich., 19-April 1.
BROWN, KIRK (C. W. Miller, mgr.): Amsterdam, N. Y., 27-April 1.
BUCKLEY, LOUISE (Harry Hamilton, mgr.): El Paso, Tex., 26-April 1.
CARROLL COMEDY (Ion Carroll, mgr.): Caldwell, O., 27-April 1.
CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Ilion, N. Y., 27-April 1, Kingston 3-8.
CHICAGO STOCK (Chas. H. RoseKam, mgr.): Haverhill, Mass., 27-April 1.
CULHANE'S COMEDIANS (Will E. Culhane, mgr.): Henderson, Ky., 27-April 1.
CUTTER (A. O. White, mgr.): Ashland, O., April 1, Mt. Vernon 3-8.
DE LACY, LEIGH (Monte Thompson, mgr.): Lewiston, Me., 27-April 1, Bangor 3-8.
EMERY (Dougherty and Cox, mgrs.): Hot Springs, S. D., 29-April 1.
EVERHART'S IDEALS (Oliver J. Eckhardt, mgr.): Lexington, Neb., 27-29, Kearney 30-April 1.
FISHER BROTHERS: Ft. Madison, Ia., 27-April 1.
HALL, DON C. (Don C. Hall, mgr.): Stevens Point, Wis., 30-April 8.
HICKMAN-BESSEY (James D. Proudlove, mgr.): Taylorville, Ill., 27-April 1, Alton 3-9.
HILLMAN IDEALS (Lacy M. Hayes, mgr.): Leland, Neb., 27-29, Wilcox 30, Ragan 31, April 1.
JEAVONS, IRENE (Thos. J. Jeavons, mgr.): Reed City, Pa., 20-April 1.
KEITH (Cass S. Keith, mgr.): Marion, Ind., 27-April 1, Dowagiac, Mich., 3-8.
LA POINTE, MAE (Joe McEnroe, mgr.): Piqua, O., 27-April 1, Peru, Ind., 3-8.
LONG (Frank E. Long, mgr.): Sterling, Ill., 27-April 1, Dixon 3-8.
LYCEUM COMEDY (Kemble and Sinclair's): Augusta, Ga., 27-April 1.
MOREY (Le Comte and Fiescher's): Durant, Miss., 27-April 2.
PRICE AND BUTLER: Saxton, Pa., 27-April 1.
RAY CLAIRE, WINIFRED (Earl D. Sipe, mgr.): Crawfordsville, Ind., 27-April 1, Decatur, Ill., 2-8.
SCHOOL THEATRE (Sohn and Davis, mgrs.): Marysville, Kan., 27-29, Oketo 30, 31, Frankfort 3-5, Seneca 6-8.
STERLING (Sterling and Wilson, mgrs.): Tipton, Ind., 27-April 1.
TAYLOR, ALBERT (E. J. Lassarre, mgr.): Jacksboro, Tex., 29, 30, Bowie 31, April 1.

OPERA AND MUSICAL COMEDY

ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Boston, Mass., March 27—indefinite.
ABORN GRAND OPERA (Messrs. Aborn, mgrs.): New York city Feb. 20—indefinite.
ABORN GRAND OPERA (Messrs. Aborn, mgrs.): Montreal, P. Q., 27-April 1, New York city 3-15.
ALICE IN WONDERLAND: Edmonton, Can., 27-April 1, Prince Albert 7-8.
ALMA, WHERE DO YOU LIVE? (Joseph M. Gaites, mgr.): New York city Sept. 26-April 15.
ARCADIANS (Charles Frohman, mgr.): Pittsburg, Pa., 27-April 1, Philadelphia 3-15.
ARCADIANS (Charles Frohman, mgr.): Spokane, Wash., 29, Walla Walla 30, Baker City, Ore., 31, Boise City, Ida., April 1.
ARMSTRONG MUSICAL COMEDY: San Francisco, Cal.—indefinite.
BERNARD, SAM (Messrs. Shubert, mgrs.): Washington, D. C., 27-April 1.
BLACK PATTI (R. Voelckel, mgr.): Annapolis, Md., 27, Winchester, Va., 28, Warrenboro, Pa., 29, Lancaster 30, Harrisburg 31, Allentown April 1, Dover, N. J., 3, Plainfield 4, Atlantic City 5, 6, Vineland 7, Chester, Pa., 8.
BOSTON GRAND OPERA (Henry Russell, mgr.): Boston, Mass., Nov. 7—indefinite.
BRIGHT EYES (Jos. M. Gaites, mgr.): Springfield, Mass., 29, 30.
BROKEN IDOL (David Seymour, mgr.): Detroit, Mich., 26-April 1, Lima, O., 3, Springfield 4, Wheeling, W. Va., 5.
BUSTER BROWN (Buster Brown Amusement Co., mgrs.): Chattanooga, Tenn., 27, Knoxville 28, Morristown 29, Bristol 31, Pulaski, Va., April 1, Bluefield, W. Va., 3, Williamson 4, Huntington 5, Mt. Sterling, Ky., 6, Winchester 7, Lexington 8.
CAHILL, MARIE (Daniel V. Arthur, mgr.): Chicago, Ill., March 12—indefinite.
CAT AND THE FIDDLE (Chas. A. Selton, mgr.): Wausau, Wis., 29, Appleton 30, Neenah 31, Fond du Lac April 1, Milwaukee 2-8.
CITY AND THE MOON: Chicago, Ill., 27-April 1.
DAN CUPID (J. K. Vetter, mgr.): Sullivan, Ill., 29, Janesville 30, Linton 31, Bedford, Ind., April 1, West Baden 2.
DANIELS, FRANK (Chas. B. Dillingham, mgr.): Boston, Mass., 27-April 8.
DILL, MAX (Max Dill, mgr.): Seattle, Wash., 26-April 1.
FOLIES DE LUXE (Joe. M. Gaites, mgr.): Baltimore, Md., 27-April 1.
FOLLAR PRINCESS (Charles Frohman, mgr.): Brooklyn, N. Y., 27-April 1, New York city 3-8.
FOLLAR PRINCESS (Charles Frohman, mgr.): Springfield, O., 29, Columbus 30, 31, Ft. Wayne, Ind., April 1.
GETTINGER, JULIAN (A. H. Woods, mgr.): Chicago, Ill., March 6—indefinite.
FLIRTING PRINCESS (E. R. Salter, mgr.): San Antonio, Tex., 29, Galveston 31.
FOLLIES OF 1910 (Florence Ziegfeld, mgr.): Rochester, N. Y., 27-29, Toledo, O., 30, Kansas City, Mo., April 2-8.
FRENCH OPERA (Julius Lavolle, mgr.): St. Louis, Mo., 26-April 1, Louisville, Ky., 3-8.
GAY MATILDA (Baker and Castle, mgrs.): Winsted, Conn., 30, Meriden 31, New London April 1, Atlantic City, N. J., 3, 4, Trenton 5, Burlington 6, Easton, Pa., 7, Reading 8, Lancaster 10, Chambersburg 11, Carlisle 12, Gettysburg 13, Harrisburg 15.
GIRL I LOVE (Harry Askin, mgr.): Chicago, Ill., Feb. 5—indefinite.
GOLDEN GIRL (M. H. Singer, mgr.): Booneville, Ind., 29, Henderson, Ky., 30, Owensboro 31.
GUNNING, LOUISE (Messrs. Shubert, mgrs.): New York city Feb. 9—indefinite.
HAPPY HOLLIGAN (Gus Hill, mgr.): Washington, D. C., 27-April 1.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 10—indefinite.
HEN-PECKS (Lew Fields, mgr.): New York city Feb. 4—indefinite.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Cedar Rapids, Ia., 29, Davenport 30, Clinton 31, Dubuque April 1.
HONEYMOON TRAIL (Kelly and FitzGerald, mgrs.): St. Louis, Mo., 26-April 1.
INTERNATIONAL CUP BALLET OF NIAGARA, AND MARCHING THROUGH GEORGIA (Messrs. Shubert, mgrs.): New York city Sept. 5—indefinite.
ISLE OF SPICE (F. A. Wade, mgr.): Cadillac, Mich., 29, Traverse City 30.
JANIS, ELSIE (Chas. Dillingham, mgr.): New York city Jan. 2-April 1.
JUVENILE BOSTONIANS (B. E. Lang, mgr.): Minneapolis, Minn., 26-29, St. Paul 30-April 1, St. Cloud 2, Fergus Falls 3, Wahpeton, N. D., 4, Willmar, Minn., 5, Watertown, S. D., 6, Brooking 7, Tracy, Minn., 8.
KATIE-DID (Jos. M. Gaites, mgr.): St. Louis, Mo., 26-April 1.
LEWIS, DAVE (A. H. Shapiro, mgr.): Chicago, Ill., Feb. 12-April 1.
LITTLE MISS FIX-IT (Messrs. Werba and Luescher, mgrs.): Philadelphia, Pa., 20-April 1, New York city 2—indefinite.
LOVE AND POLITICS: Milwaukee, Wis., 27-April 1, Chicago, Ill., 2—indefinite.
MACDONALD, CHRISTIE (Werber and Luescher, mgrs.): New York city Dec. 26—indefinite.
MADAME SHERRY (Co. A: Woods, Frazee and Lederer, props.): Philadelphia, Pa., March 13—indefinite.
MADAME SHERRY (Co. B: Woods, Frazee and Lederer, props.): Oakland, Cal., 29, 30, Stockton 31, Sacramento April 1, Marysville 3, Chico 4, Red Bluff 5, Medford, Ore., 6, Eugene 7, Salem 8.
MADAME SHERRY (Co. C: Woods, Frazee and Lederer, mgrs.): McAlester, Okla., 29, Muscogee 30, Oklahoma City 31-April 2, Pine Bluff, Ark., 3, Hot Springs 4, Little Rock 5, 6, Fayetteville 7, Joplin, Mo., 8.
MADAME SHERRY (Co. D: Woods, Frazee and Lederer, mgrs.): Coshocton, O., 29, Newark 30, Cambridge 31, Alliance April 1, Elyria 2, Lorain 3, Sandusky 5, Tiffin 6, Piqua 7, Lima 8.
MADAME SHERRY (Co. E: Frazee and Lederer, mgrs.): Buffalo, N. Y., 27-April 1, Auburn 3, Syracuse 4-8.
MARRIED BACHELOR (E. A. Warren, mgr.): Boone, Ia., 29, Perry 30, Algona 31.
MERRY WIDOW (Eastern: Henry W. Savage, mgr.): Chico, Cal., 29, Red Bluff 30, Medford, Ore., 31, Portland April 3-8, Tacoma, Wash., 9, 10.
MERRY WIDOW (Southern: Henry W. Savage, mgr.): Chicago, Ill., March 12-April 1, Findlay, O., 3, Piqua 4, Newark 5, Alliance 6, E. Liverpool 7, Johnstown, Pa., 8.
METROPOLITAN OPERA (Metropolitan Opera Co., mgrs.): New York city Nov. 14—indefinite.
MIDNIGHT SONS (Lew Fields, mgr.): Walla Walla, Wash., 29, Spokane 30-April 2.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Grand Rapids, Mich., 28, 29, Ann Arbor 30, 31.
MOORE, VICTOR (Frazee and Lederer, mgrs.): New York city 27-April 1.
MY CINDERELLA GIRL (Delamater and Norris, mgrs.): Canton, O., 29, Wooster 30, Massillon 31, Lorain April 1, Elyria 3, Norwalk 4, Ashtabula 5, Titusville, Pa., 6, Franklin 7, Oil City 8.
MY CINDERELLA GIRL (Delamater and Norris, mgrs.): Sunbury, Pa., 29, Lewistown 30, Huntingdon 31, Altoona April 1, Lock Haven 3, Shamokin 4, Mt. Carmel 5, Ashland 6, Bloomsburg 7.
MY FRIEND FROM DIXIE (Dixie Amusement Co., mgrs.): St. Louis, Mo., 26-April 1.
NAUGHTY MARIETTA (Oscar Hammerstein, mgr.): Boston, Mass., Feb. 6-April 1.
NEW COMIC OPERA (J. C. Williamson, Ltd., mgrs.): Christchurch, New Zealand, 14-29.
NEWLYWEDS AND THEIR BABY (Eastern: Lesser-Bratton Co., props.): Frankfort, Ind., 29, Lafayette 30, Logansport 31, South Bend April 1, Chicago, Ill., 2-15.
NEWLYWEDS AND THEIR BABY (Western: Lesser-Bratton Co., props.): Sistersville, W. Va., 29, Weston 30, Grafton 31, Fairmont April 1, Morgantown 3, Uniontown, Pa., 4, Connellsville 5, Greensburg 6, Washington 7, E. Liverpool, O., 8.
NINER MUSICAL COMEDY (Edwin Niner, mgr.): Boone, Ia.—indefinite.
OPERA COMIQUE (Thos. Quinlan, mgr.): Plymouth, Eng., 27-April 1, Portsmouth 3-8.
PINK LADY (Klaw and Erlanger, mgrs.): New York city March 18—indefinite.
PRINCE OF PILSEN (Henry W. Savage, mgr.): Brooklyn, N. Y., 27-April 8.
RING, BLANCHE (Lew Fields and Frederic MacKaye, mgrs.): Kansas City, Mo., 26-April 1.
ROYAL COMIC OPERA (J. C. Williamson, Ltd., mgrs.): Auckland, New Zealand, April 17-May 6, New Plymouth 8, Wanzanui 9, 10, Palmerston North 11, 12, Hastings 13, Napier 15, 16, Masterton 17, Wellington 18-June 7.
SCHEFF, FRITZI (Messrs. Shubert, mgrs.): Boston, Mass., 27-April 22.
SCHOOL DAYS (Stair and Havlin, mgrs.): Youngstown, O., 27-April 1, Wheeling, W. Va., 3-8, Akron, O., 6-8.
SHERMAN'S MUSICAL COMEDY (F. A. Wolff, mgr.): Calgary, Alb., March 27—indefinite.
SMART SET (No. 2: Barton and Wiswell, mgrs.): Philadelphia, Pa., 27-April 1.
SUNNY SOUTH (T. C. Rockwell, mgr.): Centerville, S. D., 29, Alexandria 30, Plankinton 31, Mitchell April 1, Sioux Falls 3, Dell Rapids 4, Pipestone 5, Madison 6, Howard 7, Carthage 8.
SUPERBA (Edwin Warner, mgr.): Cleveland, O., 27-April 1.
SWEETEST GIRL IN PARIS (Henry Askin, mgr.): Decatur, Ill., 29, Indianapolis, Ind., 30-April 1.
THREE TWINS (Jos. M. Gaites, mgr.): Syracuse, N. Y., 27-April 1.
TIME, THE PLACE AND THE GIRL (Western: L. B. Willard, mgr.): Cedar Rapids, Ia., 29, Waterloo 30, Independence 31, Dubuque April 1, La Crosse, Wis., 2.
WARD AND VOKES (Ed. D. Stair, mgr.): Chicago, Ill., 19-April 1.
WHEN SWEET SIXTEEN (Ryer-Wall Co., Inc., mgrs.): Chicago, Ill., Feb. 13—indefinite.
ZINN'S MUSICAL COMEDY (A. M. Zinn, mgr.): Phoenix, Ariz., March 16-April 6.

MINSTRELS.

BIG CITY (John W. Vogel, mgr.): Kendallville, Ind., 29, La Porte 30, Benton Harbor, Mich., 31, Elkhart, Ind., April 1, Three Rivers, Mich., 3, Marshall 4, Allegan 5, Muskegon 6, Big Rapids 7, Reed City 8.
DOCKSTADER'S, LEW (O. F. Hodge, mgr.): Los Angeles, Cal., 26-April 1.
DUMONT'S MINSTRELS: Philadelphia, Pa., Aug. 20—indefinite.
EVANS' HONEY BOY (J. M. Welch, mgr.): Jersey City, N. J., 27-April 1.
FIELD'S GREATER MINSTRELS (Al. G. Field, mgr.): Wichita, Kan., 29, Rocky Ford, Colo., 30, Pueblo 31, Colorado Springs April 1, Denver 2-8.
FOX'S LONE STAR (Roy E. Fox, mgr.): Wolfe City, Tex., 27-29, Roxton 30-April 1.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Wellsburg, Ia., 25-27, Dows 28, 29, Clarion 30, 31.

BURLESQUE.

AL. REEVES' BEAUTY SHOW (H. N. Homan, mgr.): Bridgeport, Conn., 27-29, Springfield, Mass., 30-April 1, Providence, R. I., 3-8.
AMERICANS (Teddy Symonds, mgr.): Harrisburg, Pa., 29, Altoona 30, Johnstown 31, Pittsburg April 3-8.
BEAUTY TRUST (H. W. Thompson, mgr.): Chicago, Ill., 26-April 1, Cincinnati, O., 3-8.
BEHMAN SHOW (Jack Singer, mgr.): Brooklyn, N. Y., 27-April 1, New York city 3-8.
BIG BANNER (Frank Livingston, mgr.): Boston, Mass., 27-April 1, Albany, N. Y., 3-5, Schenectady 6-8.
BIG GAIETY (Columbia Amusement Co., mgrs.): Omaha, Neb., 26-April 1, Minneapolis, Minn., 2-8.
BIG REVIEW (Henry P. Dixon, mgr.): Philadelphia, Pa., 27-April 1, Washington, D. C., 3-8.
BOHEMIANS (Al. Lubin, mgr.): Brooklyn, N. Y., 26-April 1, New York city 3-8.
BON TON: Toledo, O., 27-April 1, Chicago, Ill., 2-8.
BOWERY (E. Dick Rider, mgr.): Cleveland, O., 27-April 1, Toledo 2-8.
BRIGADIERS (Louis Stark, mgr.): Indianapolis, Ind., 27-April 1, Louisville, Ky., 2-8.
BROADWAY GAIETY GIRLS (Louis Oberworth, mgr.): Kansas City, Mo., 26-April 1, St. Louis 2-8, E. St. Louis, Ill., 9.
CENTURY GIRLS (Jack Faust, mgr.): Toronto, Ont., 27-April 1, Montreal, P. Q., 2-8.
CHERRY BLOSSOMS (Charles F. Edwards, mgr.): New York city 20-April 1, Newark, 2-8.
COLLEGE GIRLS (Max Spiegel, mgr.): Philadelphia, Pa., 27-April 1, Baltimore, Md., 3-8.
COLUMBIA (Frank Logan, mgr.): Baltimore, Md., 27-April 1, Washington, D. C., 3-8.
COZY CORNER GIRLS (Sam Robinson, mgr.): New York city 27-April 8.
CRACKERJACKS (Harry Leonl, mgr.): Chicago, Ill., 26-April 1, Detroit, Mich., 2-8.
DAINTY DUCHESS: Washington, D. C., 27-April 1, Pittsburgh, Pa., 3-8.
DREAMLAND (Isay Grois, mgr.): St. Louis, Mo., 26-April 1, E. St. Louis, Ill., 2, Indianapolis, Ind., 3-8.
DUCKLINGS (Frank Calder, mgr.): Chicago, Ill., 26-April 1, Milwaukee, Wis., 2-8.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): St. Louis, Mo., 27-April 1, Kansas City 2-8.
FOLLIES OF NEW YORK AND PARIS (S. M. Rosenthal, mgr.): Chicago, Ill., 26-April 8.
FOLLIES OF THE DAY (Barney Gerard, mgr.): St. Paul, Minn., 26-April 1, Omaha, Neb., 2-5, St. Joseph, Mo., 6-8.
GINGER GIRLS (Lou Hurtig, mgr.): Kansas City, Mo., 26-April 1, Omaha, Neb., 2-8.
GIRLS FROM DIXIE (Joseph Leavitt, mgr.): Detroit, Mich., 26-April 1, Buffalo, N. Y., 3-8.
GIRLS FROM HAPPYLAND (R. W. Chapman, mgr.): Rochester, N. Y., 27-April 1, Schenectady 3-5, Albany 6-8.
GOLDEN CROOK (James Fulton, mgr.): Cincinnati, O., 26-April 1, Louisville, Ky., 2-8.
HASTINGS' BIG SHOW: Schenectady, N. Y., 27-29, Albany 30-April 1, Boston, Mass., 3-8.
IMPERIALS (Sam Williams, mgr.): Brooklyn, N. Y., 27-April 8.
IRWIN'S BIG SHOW (Archie Bennett, mgr.): Milwaukee, Wis., 26-April 1, Chicago, Ill., 2-15.
JARDIN DE PARIS GIRLS (Will Boehm, mgr.): Scranton, Pa., 27-29, Wilkes-Barre 30-April 1, Philadelphia, Pa., 3-8.
JERSEY LILIES (James Cooper, mgr.): Hoboken, N. J., 27-April 1, New York city 3-15.
JOLLY GIRLS (R. E. Patton, mgr.): Montreal, P. Q., 27-April 1, Boston, Mass., 3-15.
KENTUCKY BELLES (C. E. Forrman, mgr.): Newark, N. J., 27-April 1, New York city 3-8.
KNICKERBOCKERS (Louis Roble, mgr.): New York city 20-April 1, Bridgeport, Conn., 3-5, Springfield, Mass., 6-8.
LADY BUCCANEERS (M. Strouse, mgr.): Boston, Mass., 20-April 1, Jersey City, N. J., 3-8.
LOVE MAKERS (Sam Howe, mgr.): Newark, N. J., 27-April 1, Hoboken 3-8.
MAJESTICS (Fred Irwin, mgr.): Minneapolis, Minn., 26-April 1, Milwaukee, Wis., 2-8.
MARATHON GIRLS (Phil Sheridan, mgr.): New York city 27-April 1, Philadelphia, Pa., 3-8.
MERRY MAIDENS (Edward Shafer, mgr.): Chicago, Ill., 26-April 1, Detroit, Mich., 3-8.
MERRY WHIRL (Louis Epstein, mgr.): Omaha, Neb., 26-29, St. Joseph, Mo., 30-April 1, Kansas City 2-8.
MIDNIGHT MAIDENS (Gus Hill, mgr.): Albany, N. Y., 27-29, Schenectady 30-April 1, Brooklyn 3-8.
MISS NEW YORK, JR. (Wm. Fennessy, mgr.): New York city 27-April 1, Jersey City, N. J., 2-8.
MOULIN ROUGE (Maurice Jacobs, mgr.): Pittsburgh, Pa., 27-April 1, Cleveland, O., 3-8.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Boston, Mass., 27-April 1, New York city 3-8.
PASSING PARADE (Clarence Burdick, mgr.): Jersey City, N. J., 30-April 1, Scranton, Pa., 3-5, Wilkes-Barre 6-8.
PAT WHITE'S GAIETY GIRLS (Walter Greaves, mgr.): Albany, N. Y., 27-April 1, Brooklyn 3-15.
PENNANT WINNERS (Rob Miles, mgr.): Minneapolis, Minn., 26-April 1, St. Paul 2-8.
QUEEN OF BOHEMIA (Max Spiegel, mgr.): Louisville, Ky., 26-April 1, St. Louis, Mo., 2-8.
QUEENS OF THE JARDIN DE PARIS (Joe. Howard, mgr.): Chicago, Ill., 19-April 1, Toronto, Ont., 3-8.
ROCTOR GIRLS (Morris Weinstock, mgr.): Boston, Mass., 27-April 8.
RENTZ-SANTLEY (J. E. Early, mgr.): Buffalo, N. Y., 27-April 1, Rochester 3-8.
ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mgr.): Brooklyn, N. Y., 3-April 1, Newark, N. J., 3-8.
ROLLICKERS (Alex. Gorman, mgr.): Louisville, Ky., 26-April 1, Cincinnati, O., 2-8.
ROSE SYDELL'S (W. S. Campbell, mgr.): New York city 27-April 1, Philadelphia, Pa., 3-8.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Providence, R. I., 27-April 1, Boston, Mass., 3-8.
SAM T. JACK'S (Geo. T. Smith, mgr.): Jersey City, N. J., 27-29, Wilkes-Barre, Pa., April 3-5, Scranton 6-8.
SERENADERS (George Armstrong, mgr.): Toronto, Ont., 27-April 1, Buffalo, N. Y., 3-8.
STAR AND GARTER (Frank Wiaburg, mgr.): Philadelphia, Pa., 27-April 1, Brooklyn, N. Y., 3-8.
STAR SHOW GIRLS (John T. Baker, mgr.): Washington, D. C., 27-April 1, Baltimore, Md., 3-8.
TIGER LILIES (Wm. Drew, mgr.): Buffalo, N. Y., 27-April 1, Toronto, Ont., 3-8.
TROCADEROS (Chas. H. Waldron, mgr.): New York city 27-April 8.
VANITY FAIR (Gus Hill, mgr.): Pittsburgh, Pa., 27-April 1, Cleveland, O., 3-8.
WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): Wilkes-Barre, Pa., 27-29, Scranton 30-April 1, Albany, N. Y., 3-8.
WATSON'S BIG BURLESQUE (Lou Watson, mgr.): Cincinnati, O., 26-April 1, Chicago, Ill., 2-8.
WINE, GIRL AND SONG (Edmund Hayes, mgr.): Cleveland, O., 27-April 1, Chicago, Ill., 2-8.
WORLD OF PLEASURE (Gordon and North, mgrs.): Baltimore, Md., 27-April 1, Allentown, Pa., 2, Reading 4, Harrisburg 5, Altoona 6, Johnstown 7.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Milwaukee, Wis., 26-April 1, Minneapolis, Minn., 2-8.

BANDS.

NEW YORK SYMPHONY (Walter Damrosch, conductor): Cincinnati, O., 29, New York city 31.

CIRCUSES.

BARNUM AND BAILEY'S: New York city 28-April 15.
CAMPBELL BROTHERS: New Orleans, La., 25-April 1.
RINGLING BROTHERS: Chicago, Ill., April 1-22.

MISCELLANEOUS.

ABBOTT, BESSIE, AND DAVID BISPHAM (Liebler and Co., mgrs.): Elmira, N. Y., 31.
ADAMS' CARNIVAL: Orangeburg, S. C., 27-April 1.
BARNUM, HYPNOTIST (R. G. Barnum, mgr.): Regina, Can., 27-April 1, Moose Jaw 3-8.
DUNCAN, ISADORA: Cincinnati, O., 29, New York city 31.
FLINT, MRS. HERBERT (J. A. Lacy, mgr.): Racine, Wis., 27-April 1.
GILPIN'S HYPNOTISTS (J. H. Gilpin, mgr.): Vermillion, S. D., 27-April 1.
MILDRED AND ROUCLERE (Harry Rouclere, mgr.): Houlton, Me., 29, 30, Presque Isle 31, April 1, Canton 3, 4, Ft. Fairfield 5, 6, Woodstock, N. B., 7, 8.
NORDICA, LILLIAN: Kansas City, Mo., 29.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Valencia, Spain, 25-April 3, Madrid—indefinite.
St. DENIS, RUTH (Henry B. Harris, mgr.): Salt Lake City, U., 30-April 1.
SCHUMANN-HEINK, MME.: St. Paul, Minn., 29.
TETRAZZINI, MME.: Rochester, N. Y., 29.
THURSTON, HOWARD: Pittsburgh, Pa., 27-April 1.
VICTORIA, VESTA (W. A. Thompson, mgr.): Montreal, P. Q., 27-April 1.

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MOTION PICTURES

"SPECTATOR'S" COMMENTS

LAST week something was said in a reply to a letter to The Spectator, referring to the supposed joy of patting oneself on the back. The correspondent, himself a reviewer of films, had ventured the claim that film criticisms had been largely the cause of film improvement and had added: "Let us take the credit if we can, Spectator; it makes us feel good anyhow." It is not to be denied that it makes one feel good to hug the thought to his heart that he has accomplished something. There is joy in the consciousness of achievement. But it has been borne in on The Spectator by some years of observation and experience that such thoughts are best kept to oneself. It is true that the person who blows his own horn loud enough and long enough will convince a vast number of feeble-minded people that he is just about the biggest individual that ever happened, but the "I-did-it" fellow is not able to impose upon intelligent people and eventually the unintelligent class finds him out also. And even if his claims of what he has done are altogether justified he runs the chance of being misclassed with the chaps who claim it all with no warrant for their self-praise.

* * * *

Therefore The Spectator will refrain from joining his friendly correspondent in the joyous feat of self back-patting. The spectacle presented by a person patting himself on the back is no less grotesque and awkward in appearance when the operation is mental than when it is physical. Either mental or physical, it is a difficult stunt to accomplish gracefully, although there are no end of people who appear to think otherwise. And besides, there is always the chance that one is mistaken in his own estimation of himself. Better let others do the praising if there be any praise called for. If The Spectator and other film critics have in reality accomplished the great good in picture development that many credit them with, discerning people will recognise it. As to what those think who are not discerning, it won't matter much, anyhow. On the other hand, if the critics are really not entitled to any great credit they are only making themselves ridiculous by vainglorious boasting. At all events, they are not the best judges of what they have accomplished, however good they may be in judging what other people have done.

* * * *

The Spectator has often thought that we are all inclined to overestimate our own importance in certain instances, and to forget the credit that is due to others. He would not be understood as counseling self-depreciation; there is perhaps no person so pitiable as he who cannot realise his own capacity and responsibility; but, just the same, it would be well if we could all look about us with more unselfish respect for the things that others have accomplished. Why shouldn't the actress, for instance, own up that she didn't, herself, originate that cute little trick she has of making eyes over her shoulder at her stage lover; or the dramatist that he stole the plot of his story from some place or other; or the editor that he borrows his ideas from wherever he can find them; or the inventor that Tom, Dick or Harry helped him to arrive at the solution of his problem; or the critic—now we are getting down to business.

* * * *

Having talked himself into thinking that it is a fine thing to pass the credit along, and assuming for the sake of the argument that there is credit due to somebody, The Spectator, on behalf of the reviewing critics, wants to take this occasion to bestow a little praise on a class of men in the film-making business who are the least heard of and talked about—the directors and those individuals among the manufacturers who have assisted or directed the directing. It was almost stated above that The Spectator wanted "to go on record," but that phrase is copyrighted, so he will only say that he wants to say that the critics have probably learned, directly or indirectly, as much if not more from the directors and the directors of directors than those hard-working gentlemen have learned from the critics. Speaking now for himself alone, he must acknowledge that there is scarcely an important point he has raised in reference to the construction, the directing or the acting of dramatic films that has not been suggested to him by some one else, and in most cases the practical suggestions have come from the directors and manufacturers—a little from this one, a little from that one, and a little from the other one. The Spectator, so far as he cuts any figure in film progress,

Stacy, B'klyn

KENNETH CASEY

The popular boy actor in Vitagraph films

has been merely a clearing house for these ideas and for the reiteration of those other fundamental principles of the drama which are too old for anybody to claim to be the originator.

* * * *

Now let us turn to the cries of distress of the motion picture "trade" papers, referred to last week. It was all occasioned by The Spectator's question in THE MIRROR of March 15: "Why the trade papers, anyway?" The *Film Index* in a column reply declares that the amusement papers have never treated motion picture affairs adequately, and only one of them, THE MIRROR, has treated them intelligently. "Lux Graphicus" in the *Moving Picture World* devotes a page to proving to his own satisfaction that while THE MIRROR picture department and its reviews are pleasing and agreeable, they have no real value—in fact, are decidedly punk. "Lux Graphicus" is the boy with the scientific knowledge who can tell the manufacturers how to make pictures; he is the individual who is of truly remarkable use to motion picture people all over the world. If any paper gets out of business, let it be THE MIRROR, and if The Spectator doesn't retract, or if he offends again, he better watch out or "Lux Graphicus" will get him, and he won't let him off so easy next time. A terrifying threat, for sure.

* * * *

What are the gentlemen crying about so lustily? Nobody, least of all The Spectator, questioned the alleged excellent qualities of the trade press, nor hinted a doubt of the tremendous scientific knowledge of "Lux Graphicus" and some of his associates and confrères. Goodness, gracious, mercy on us, no! The Spectator would never tread on tender corns for anything in the world. He doesn't want to see the alleged trade papers go out of business, and if they absolutely refuse to continue publishing without The Spectator's specific consent, why, here it is in capital letters: KEEP RIGHT ON PUBLISHING. Don't stop on account of anything this writer may say!

* * * *

The thing that was really said in THE MIRROR, that has so annoyed the gentlemen of the alleged trade press, and to which they make no reply, was merely that their field is too limited to be profitable for even one real trade publication, let alone four or five. By trade publication was meant, of course, publications devoted to the trade or commercial features of motion pictures—their manufacture and marketing. In proof of this contention it was pointed out that the matter in the trade papers that appealed to more than a handful of readers was now of an amusement and dramatic nature and not manufacturing and commercial. And this is strictly true. The trade papers are becoming amusement papers, specialising on motion pictures, and that they find it necessary to do this is apparent from a perusal of their pages.

* * * *

And yet—and yet, since they will have it that way—since they insist on making the controversy a question of comparative merit, it must be stated (merely for the sake of the record) that there are certain base and ungenerous scoffers (whisper it softly) who laugh "haw, haw!" when the scientific, technical or artistic knowledge of some of the trade press gentlemen is referred to. (The *Index* is not alluded to, because it isn't a trade paper anyhow). The alleged learned dissertations on optical, chemical and manufacturing topics in certain papers are declared to be nothing but amateur babbling, so worthless for any practical use as to be often ridiculous. Of course, of course these scoffers are only mere manufacturers, whose only claim to speak with authority is their success in making motion pictures and gaining handsome fortunes thereby. Obviously their opinions should not weigh as against the great "Lux Graphicus," whose confidence in himself is so boundless. Then there is another class of ribald skeptics who have no more right to speak than the sordid manufacturers. They are only exhibitors, actors, and ignorant spectators, who go so far as to say that the reviews and descriptions of films in the so-called trade papers are even more worthless than the alleged scientific information. Vile slanderers! The Spectator brushes their outrageous charges aside. He insists on accepting the modest admissions of the "trade" press gentlemen that their effusions are the cream of motion picture literature. Moreover, he will frankly confess, if it will make them feel any better, that his own stuff in THE MIRROR is rotten, punk, piffle, twaddle and anything else they like. No doubt there are a lot of people who will heartily agree.

* * * *

Meanwhile the motion picture department of THE MIRROR will keep on improving. New features will be added from time to time, and THE MIRROR may even condescend

(*Continued on page 30.*)

Stacy, B'klyn

JEAN

The wonderful collie in Vitagraph films

Cross, Chicago.

DOT FARLEY

Playing character leads in "American" stock

to borrow ideas from the picture amusement press when such ideas appear to be worth appropriating. Meanwhile, also, MIRROR reviews, these comments, letters from and replies to inquiring readers, and such motion picture news as may be of interest, will be found in these pages week by week, just a little better, if possible, than they can be found in any other paper.

* * * *

There is only one slurry remark passed by "Lux Graphicus," however, that may properly be resented. He states without qualification, possibly having been misinformed, that "the licensed manufacturers do not allow independent advertising to appear in THE MIRROR," and that people are saying that THE MIRROR is the mouthpiece of the trust, that its reviews are biased. A sufficient reply will be to ask if the reason the *Moving Picture World* carries no licensed advertising is because the independent manufacturers won't let it. THE SPECTATOR.

Letters to "The Spectator"

"The Spectator" cannot undertake to reply by mail to letters of inquiry. Inquiring readers may therefore save stamps and look under this heading for their answers. If the letters or answers do not appear in the next issue of THE MIRROR, look in the following numbers. They are liable to be crowded out. Make your letters brief, write on one side only of the paper and sign with the name or initials you wish to appear in print. If you use initials or a nom de plume, accompany the communication with your correct name and address. This last requirement is imperative.

How to Write a Motion Picture.

BRUNSWICK, ME., March 9, 1911.

To The Spectator:

SIR.—I am sending a stamped envelope for reply because I fear that the answer to the question I wish to ask might take up too much room in THE MIRROR. Would you kindly give me some idea of how to write a play for the moving pictures? MAUD FEATHER.

Miss Feather has wasted her stamp, as she might have known she would, had she read the notice at the head of this column. If the answer that The Spectator would make to her request were too long for THE MIRROR to print it is pretty certain he wouldn't have time to write it at all. Fortunately, all the advice necessary for a new writer of motion pictures can be told in very few words. This, it is true, isn't the opinion of some authorities, who go to great length in telling inexperienced aspirants how to conceive, construct, arrange and transcribe their motion picture scenarios. Fiddlesticks! Time and energy wasted. Here is all that the new writer needs to know about how to write a picture play: Write it with a typewriter. Pen and ink or a lead pencil might do in a pinch but it is better to use a typewriter. There you are, everything in a nutshell. Perhaps some reader will think The Spectator is joking. Not in the slightest degree. If any one capable of writing a picture play can't write it from this instruction, he can't write it as long as he lives. All this thing of telling the novice how to construct an actable scenario is idle talk. One might as well bring the plans of the new Central station to The Spectator and say: "Here are the plans; now go ahead and complete the structure." To expect the novice to arrange a story fit for production is out of the question. He or she would be sure to lumber the story up with impossible or confusing action and perhaps obscure the big idea, if it happened to have one and anyhow the producer would never follow the amateur scenario. Better let the novice tell the story in the simplest, shortest way he can and if there is a picture story in it, trained people will be more apt to discover it and work it out. This advice is of course assuming that the new writer is a novice. For those of experience in play construction, and to those novices who eventually obtain experience by having a rough plot or suggestion accepted and produced, a sample scenario is the best model to go by. THE MIRROR will print one very soon.—THE SPECTATOR.

Likes It Better Every Week.

NEW LONDON, CONN.

To The Spectator:

SIR.—Have just received THE DRAMATIC MIRROR to-day. I am certainly more delighted with it every week that I receive it. It is so very interesting, especially the motion picture pages. I wish at some future date you would publish a picture of Mabel Trunnelle, of the Edison, and Florence Lawrence, of Lubin. May THE DRAMATIC MIRROR always have the success it is having now. I for one will always be a constant reader. E. L. M.
Boat Street.

THE MIRROR hopes to print the portraits of both Mabel Trunnelle and Florence Lawrence very soon.—THE SPECTATOR.

A Very Good Policy to Follow.

LOUISVILLE, KY., March 4, 1911.

To The Spectator:

SIR.—W. A. Kenney, associate of the Princess Amusement Company, sent out invitations to the priests of the diocese of Louisville to visit the Orpheum Theatre where was being displayed the Lubin film of Archbishop Ryan's funeral procession. THE OSTRICH.

And a very good idea on the part of Mr. Kenney. Alert attention to little opportunities of this kind cannot fail to bring rich results to the particular houses where the policy is followed. It also means aid to motion picture reputation in general.—THE SPECTATOR.

Splendid and Unbiased Criticisms.

BROOKLYN, N. Y.

To The Spectator:

SIR.—I have been for the past two months an interested reader of your excellent film review department and compliment you on your splendid and unbiased criticisms.

Lately it has been my good fortune to witness the Vitagraph Company's fine production of A Tale of Two Cities, by Dickens, and to say that I was pleased would be putting it very mildly, as I have been at all times an earnest student of Dickens' works. This film is certainly the Vitagraph Company's masterpiece, not only in its wonderful individual characterizations, but also in the attention manifested to the smallest detail.

Before closing I wish to put in a good word for the Biograph people. Their productions are always most interesting and instructive, well acted and managed, and I must say I admire their policy of reticence, concerning the personnel of their company.

Wishing you and your department the best of success, I remain, E. F. M.
71 Cumberland Street.

A Picture Patron's Opinion of Players.

ST. PAUL, MINN., March 17, 1911.

To The Spectator:

SIR.—I have enjoyed very much reading the letters that have been sent you regarding moving picture actors. I have made out a list of whom I think are the best five leading men and women in the business, and I wish you would give your views on the subject. I pick the five leading women as follows: Florence Lawrence, Marion Leonard, Florence Turner, Mary Pickford, and the girl that played in Biograph productions, His Daughter, Diamond Star, and Newlyweds. I place Miss Lawrence first because she is just as good in comedy as she is in drama. Her versatility is unquestionable. Miss Leonard is very good in problem parts. I call her the "Leslie Carter" of the moving picture business. Miss Turner is very good in everything. Miss Pickford is not quite as versatile as some of the others, but her winsome ways make her very popular. The girl whom I place fifth is good in everything. She is a very capable actress. Miss Fuller, Miss White, Miss Gauntier, and Miss Rae are also close on the heels of the foregoing.

As to the leading men, I would place Mr. Baggott first. He is like Miss Lawrence. He is good in everything he tackles. I have no doubt that Mr. Costello is just as capable a player, but Mr. Baggott has such a fine stage presence, I give him first place and Mr. Costello second. Mr. Walthall, of Reliance, gets third. He is a very earnest worker and makes good in anything. Mr. Johnson gets fourth place. The same may be said of him as of Mr. Walthall, but he is not as finished an artist as Mr. Walthall. Mr. August gains fifth place.

Mr. Moore, of the Imperial Company, as you said in one of your recent reviews, uses too much pantomime expressive only of farce. Mr. Kerrigan, of American, is good in comedy. I saw a Reliance lately called Ever the Accuser. The young man who played the lead is a new one, but he certainly showed up well.

Trusting this will not be too long for publication, and await your views.

"MIRROR BOOSTER."

Your classification of players is very interesting, but The Spectator has no comments to make. Direct comparisons are sometimes odious, as you may have heard, no doubt.—THE SPECTATOR.

Who's Who in the Pictures.

Archibald T. Campbell, 521 Fourteenth Street, S. E., Washington, D. C.: Robert Ellsworth played the husband in The Bloodhounds and the padre in The Padre. Arthur Johnson's first appearance in Lubin films was in The Actress and the Singer.

L. H. C., Philadelphia, Pa.: Justinian in Justinian and Theodora (Selig) was played by Maurice Steadman. The friendly policeman in The Little Avenger (Reliance) was Tony Sullivan. The heroine of The Silent Message (Essanay) was Miss Williams, and the heroine of The Greater Call (Essanay) was Miss Donivan. Your question mentioned The Silent Call, but there is no such film by the Essanay.

J. C. D., Webster Avenue, Brooklyn, N. Y.: Ethel Elder is still a member of the Lubin Stock. Miss Williams is no longer with the Essanay. The young husband in Nan's Diplomacy (Lubin) and the artist in The Show Girl's Stratagem was Albert McGovern.

M. E., Decatur, Ill.: You must inclose your name and address, not for publication, but to insure good faith if you want your questions answered. Anyhow, Biograph names are not furnished.

Helen B., Washington, D. C.: Cannot give you the name of the play in which Mr. Kirkwood is rehearsing. Watch the casts of new productions in New York every week in THE MIRROR. Miss Robinson is still with the Reliance.

E. O. G., Lenox Avenue, N. Y.: The financier in The Iron Master (Edison) was Charles Ogle. He also played the manager of the first broker's office in Love and the Stock Market.

Winnie Tanner, Mt. Vernon, Ill.: The Reliance Company declines to furnish the information.

J. N. B., Galveston, Tex.: You are referred to the reply above to "M. E."

U. S. M., Wilmington, Del.: Your previous unsigned letter has gone the way of all waste paper, via the Italian route. Write and ask again.

Vivian Chard: You must send your address with your questions.

Harold B., 5934 Broad Street, E. E., Pittsburg, Pa.: Can't tell you anything about Biograph Players as you should know if you read THE MIRROR regularly. The actor and actress you mention are not married to each other. Some usher must have told you that. Mr. Taylor is the Reliance director; he doesn't act. Messrs. Kirkwood, Walthall, and Johnson are no longer with the Reliance. Mr. Kirkwood has returned to the stage; Mr. Johnson is with Lubin, and Mr. Walthall was unengaged the last heard of.

J. T. C., 1936 Ashland Avenue, Toledo, O.: Don't know whether Owen Moore came from Toledo or not. Can't give matrimonial information.

W. E. W., Ferndale, Cal.: The leading male part in The Show Girl's Stratagem and the minister in The Clown and The Minister was Albert McGovern. Ethel Elder was the Petticoat Sheriff.

M. V. B., Lancaster, Pa.: Your full name and address must accompany your inquiry.

Waldo C. Rice, Buffalo, N. Y.: The part of the rich gentleman in Home, Sweet Home (Powers) was played by Carle Mann. Your other questions are answered elsewhere.

C. M. P., Montgomery, Ala.: The reason why the actress referred to appeared in a picture made by a company by whom she was no longer employed is this: The film was made before she left the company and was not issued till later. The leading man in How Bella Was Won (Ellsnu) was George Spencer, who is not a member of the regular Edison Stock.

Emma C. Lawrence, Philadelphia, Pa.: The little boy in Drumsticks (Vitagraph) was Kenneth Casey. Biograph names are not published.

Charles J. Dean, Los Angeles, Cal.: The singer in The Actress and the Singer (Lubin) is Arthur Johnson.

Reviews of Licensed Films

Her Artistic Temperament (Lubin, March 20).—She was so engrossed in her art that she had no time for making love, and at length left him of her heart and those that loved her to go to the city for a broader field of action; but she did not attain the cherished success, although her letters home implied that her work was highly praised and would be sold. So Arthur started off for the city to remind her of his love, lest it grow cold from her great success; but he learned the truth from a glass of water and a half-eaten loaf in her room. She, however, on learning of his coming, had gone out to sell a painting that she might buy clothes to look smart. She succeeded beyond her expectations, for in a second-hand clothing store the proprietor, out of the kindness of his heart, saw to it that she was fitted out with a fine gown and hat. Now, these had belonged to a woman who but a moment before had rushed into his establishment with an officer of the law on her track. What her offense was is not known, and perhaps it does not matter, but it must have been an unusual occurrence, for she went up a stepladder through a trapdoor into the loft above. It was after the officer was gone and the pursued one was changing her clothes in the next room that the proprietor was inspired to present her of the artistic temperament with the fine wardrobe. Accordingly she, in her turn, was followed by an officer, but when she explained to him just how she got them, he, being only a moving picture policeman, left without a suspicion and went to the store, and with very alarming rapidity found out the truth, aided by Arthur. He then arrested the proper person, by some chance known only to himself. The lady, of course, still had the clothes, but that was all right, because when she decided to go back with Arthur she left them on the bed, and after a rather promiscuous packing they went home, leaving most of her property behind them. Even in her poverty she had two very good looking rooms.

Teaching Dad to Like Her (Biograph, March 20).—A clever comedy idea is herein worked out in a pleasing manner, but after the exposition is once over the full laugh contained in the climax is somewhat shortened, because the spectator has not been allowed the right to work out the situation along with the actors. The scene of the hand appearing from behind the curtain is a direct blind and rather meaningless, therefore the father's rather sudden love for the girl is more of a surprise than a laugh. He would not think of permitting his young son to marry the show girl, so the son arranged a meeting to make his father like her. Still father did not like her, or pretended not to, but when his son borrowed the money to buy the ring the father, entering at the crucial moment, took the ring from the son and gave it to the girl himself. The most amusing bit in the picture is the two at the 'phone, where they send the kisses over the wire. The son acted betwixt a tough and an eccentric comedian, mistaking that for the overexuberance of a college youth.

After One Hundred Years (Selig, March 20).—The contrast of life of a century ago about an old inn is shown in this film, where a youth on the way to visit his grandmother stops at this same inn his grandfather had stopped at just a hundred years before and in a quarrel had met his death, his body being sent down the river in a boat. The youth sees the vision pass before his eyes. Just what it was that he dug out of the mantel is hard to imagine. Aside from the fact that the grandmother must have been quite an aged lady, the story is well put together and consistent.

Her Words Came True (Selig, March 20).—This rather novel comedy idea was hardly worked out as amusingly as it might have been for general laughs, though the idea itself is humorous. He laughs at his friends who visit the gypsy, but on their disappearance he goes in to see for himself. He is told there will be trouble for him over some papers; he will be

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sought after by a dark woman; he will meet royalty; he will be forced to take a journey, and will meet with a disappointment. All this comes true in a quarrel with two newsboys; by a colored lady delivering a letter; at cards he bets against four kings; he is robbed and thrust into a carriage, and when he returns to seek the fair fortune teller he finds her gone. The prophecies appearing on the sign was a novel idea.

How Tommy's Wit Worked (Pathe, March 20).—Kathleen is much more impressed with Mulligan, the gentleman of brawn, than with Tommy. Accordingly Tommy hires three husky prize fighters to waylay him while he is out walking with Kathleen and her father. His marvelous display of muscle caused her to transfer her affections with dispatch. The story is not new.

Max Is Stuck Up (Pathe, March 20).—This does not mean that Max is filled with egotistical pride, but that he gets involved in a few sheets of flypaper on the way to dine with his lady. He gets stuck up for fair in trying to extricate his hands, feet and person from plates, tumblers, napkins and tablecloths, and at last lands on top of a baker's man and gets even more adhesive material. Max, the genial gentleman, rises above all this debris and impossible situations and makes one amused in spite of himself.

Though the Sea Divide (Vitagraph, March 21).—This pretty poetical little fantasy is a decided novelty in motion pictures, and it was especially satisfying to see it so readily absorbed, showing as it does how the spectator has been educated up to receive the more subtle form of drama. It is somewhat symbolic in its theme and has perhaps for its basis the modern belief in telepathy, where two souls receiving the same inspirations and thought are finally brought together. She is a blind girl wandering on the high sea cliffs imbibing the music of the wind and sea. He is a musician in a far land, and as he plays he hears her voice as she sings her song in the moonlight. He leaves the assembled company to compose a moonlight sonata. Again, at a concert, he hears her song and breaks away from his intermezzo into the strains of her song. He goes forth to seek the source of this inspiration, and at last finds her in her haunts by the sea. There is a simple appeal about the production that is both pleasing and refreshing.

The Test of Love (Edison, March 21).—His young ward is blind and when he reads to her that an eminent German physician has recently made some wonderful operations in restoring sight, he fears to take her to him lest on gaining her sight his plain looks offend her. However, he takes her to the physician, and on learning that the fee is a thousand dollars he deposits five hundred from his own pocket and goes to his young and handsome brother, who has made great success in the stock market, for the rest. The brother, however, can give only a small amount, and the deficiency is made up by the boys at the office and the pawnshop. When the hour comes for the bandages to be removed he substitutes his good looking brother for himself, but the deceit is quickly discovered by the girl. This last scene is especially well done, and while the idea has been evolved in many films, it is treated with freshness and originality, and has the added merit of stopping when it is done. The acting and setting are likewise of the best, but the title, "Panic Struck," did not seem to be either a part of or borne out in the following action.

Hans' Millions (Essanay, March 21).—Fine acting and careful management and settings render this plausible farce-comedy a delight. Hans Sprudel is the clerk in a grocery store, where his love for the grocer's daughter is objected to by the girl's parents. Hans is fired. The parents then discover in a newspaper that one Hans Sprudel is being sought as an heir to an immense estate in Germany. The old grocer, first satisfying himself that it is this Hans who is wanted, brings the young fellow back, hurries up his marriage with the daughter, and gives him $500 and a ticket to Germany to prove his claim. The young couple make the trip, only to find that Hans' share in the estate is $1. There are many laughable bits in the picture, as, for instance, the extreme solicitation that the old folks show toward Hans when they find he is an heir. It is to be wished, however, that Hans in the first scenes had been less inclined to burlesque the part.

The Lieutenant's Wild Ride (Gaumont, March 21).—The scenes leading up to the wild ride are better than the ride itself, which presents flaws in management, as, for instance, the lieutenant's attempt to ride across a stream when there was a bridge in sight over which he could have gone. The lieutenant had stopped at a country house where he had been billeted, and the lady of the house fell in love with him. An order came for him to proceed on a dangerous mission, on which hung the fate of the army. She intercepted this order so that she might keep him with her, and he did not see it till the next day. Then he started on his wild ride, arriving in time to save the day. The acting was excellent and the backgrounds pleasing.

Who Gets the Order? (Edison, March 23).—Here is a novel farce, with enough plausibility in the numerous incidents to make it particularly convincing and pleasing. A merchant in a country city having received similar quotations from two wholesale houses, wrote to both that he would buy from the drummer who reached him first. Accordingly the two men set out and an odd race begins. Each meets with mishaps in turn, permitting the other to gain the lead. One has his railroad ticket stolen, and in turn appropriates the ticket of the other from his hat. The despoiled drummer is put off the train, and borrows a bicycle, but is wrecked on the way, continuing in a farmer's wagon. The other is delayed by the train coming to a halt. He continues on foot, is robbed of hat and coat by a tramp, but reaches the store in an automobile. The other drummer had arrived ahead of him, but thinking he was safe had stepped out for a drink. The merchant finally splits his order between them, in a scene that is splendidly natural.

The River Loire (Urban-Eclipse, March 23).—These scenes are rather tame, though picturesque in a way and quite well photographed.

The Money Lender (Urban-Eclipse, March 22).—Graceful, expressive acting distinguishes this film, which merely tells of a usurer who lived among fisher folk and loaned money to them on their poor belongings and on their boats, which he greedily seized when the debts became due and bad luck at fishing made it impossible to pay. The usurer is then seen trembling before the visions of his victims, the thing so working on his mind that he falls over a cliff to his death. The vision expedient cheapens the effect, and anyhow we may doubt the possibility of so heartless a wretch ever being so moved by his conscience.

The Cattle Rustlers (Pathe, March 22).—This film shows some real live cattle and is perhaps praiseworthy on that account, but aside from that and pleasing scenes and backgrounds it has not much to commend it. Bob, in a rather unconvincing scene, is discharged from the ranch because he is believed to have stolen some cattle, of which two other cow punchers are guilty. He writes Myrtle, the rancaman's daughter, that he is going away and begs her to go with him. She goes with a little girl, which seems rather strange, as she was going to elope, but it was really so that the girl could hide under the table while the two men who had stolen the cattle entered the house when Bob and Myrtle had gone off to take a walk, for surely if they were to leave the country as planned he would have taken his belongings from under the bed. Anyway, the two men entered and evidently took the wallet, for in a few scenes after they are seen to place an incriminating letter in a wallet, which might have been their own or somebody's else. The little girl followed them, saw them hide Bob's property under the floor, and, hardly giving them time to get out, took it and was off, with the men after her. In the meantime Bob and Myrtle had found the wallet and returned to the house, where the little girl returned empty handed and told them of the men's approach. Bob went forth and killed one, who wrote a confession which set the matter straight, but the producer found it necessary to have them safely married out in the front yard. It is all rather poorly acted, especially by Bob.

Bridget and the Egg (Lubin, March 23).—This gives the Lubin versatile character woman a chance to shine in farce, which she does in a highly acceptable manner. The fun lies in her endeavor as Bridget to crack a porcelain egg which young Tommy has given her to fry. While she is explaining to the mistress the boy substitutes a real egg, and on the cook's return she does indeed smash the egg. However, as Bridget carried the egg with her into the dining room, it was hard to see just how Tommy could make the substitution. Probably the stage-manager had others in reserve.

The Way of the Transgressor (Selig, March 23).—The title of this film has been used before, and the main ideas contained in the story are by no means new to motion picture spectators. However, the film is interesting and entertaining from the new treatment given it in conception and setting and the manner in which it brings out its theme; nevertheless, the burglar idea no longer adds refinement or novelty to a picture. The husband escapes arrest by apparent drowning, but he turns up again as a tramp and robs his brother-in-law's house on the eve of the wedding of his wife to another man. He is followed by the sheriff and shot.

The Lonedale Operator (Biograph, March 23).—This reviewer does not remember ever having seen a melodramatic story of this kind (and there have been many of them in pictures) so skillfully worked out as The Lonedale Operator. It is a true triumph in difficult picture management. The story is simple enough and almost as old as melodramatic pictures themselves. The only excuse, therefore, for doing it was obviously to do it well. The young girl operator is alone at the railroad station when robbers enter. She locks the doors and telegraphs for help. It comes on an engine from another town, arriving just as the robbers have succeeded in getting into the room with the girl, where she is holding them off with a leveled monkey wrench that looks like a revolver. Of course her lover is among the rescuing party. The excellence of the picture lies in the faithfulness of the scenes—the rushing engine, the trembling but brave little girl, the efforts of the robbers to gain an entrance from the outside in scenes that really look like night. Tinted scenes in a Biograph is enough of a novelty to call for special praise anyhow.

Sir Percy and the Punchers (Melies, March 23).—The Melies players have done exceedingly well in this cowboy picture, telling an amusing and interesting story very effectively. The young daughter of the rancher comes home from college and is accompanied by the English Percy, who has purchased the next ranch. He tries to win her love, but makes himself hated by the cowboys. When he tries to embrace her, her younger brother, who looks enough like her to be so in fact, runs in to protect her and is knocked over by the Englishman. She and the cowboys in revenge fix up a job. She writes a letter to Percy proposing an elopement. He bites at the bait, and she dresses the boy in her clothes, sending him to elope. When the elopers reach the parson's house they find the girl there ahead of them safely married to her cowboy lover. Certain clever touches give reality to the scenes, adding to the plausibility and interest.

The Widow Visits Springtown (Vitagraph, March 24).—Contrary to the impression one might get from the title, this is not a burlesque farce, but a polite farce-comedy in which the ladies of Springtown appear as up-to-date society women living in their country homes. The widow from the city proves to be a charmer who monopolizes the men to the disgust of the town ladies. They plot to discomfort her, having found that she wears a wig. They steal the wig and arrange a fake fire, sending in an alarm. The men all belong to the volunteer hose company and they run to the fire, where exposure of the widow seems certain. But her city lover, from whom she had previously escaped, has traced her up, rescues her from the fire, restores the wig, which he had found on the ground, and thus the gentle plot of the ladies falls through. The acting is at all times natural and well done, but the business with the image of Buddha hardly appeared worth while.

Rescued from the Desert (Kalem, March 24).—Acted with the usual excellent reality of the Kalem players and pictured in settings that convey truthful impressions of the scenes intended, this film proves acceptable, notwithstanding the incident of the Indian carrying the white man back from the desert, which appeared to be a pretty big undertaking. It would seem that he would have carried food and water to the fugitive, enabling him to revive so that both could have walked back to the mining camp. The white man had been banished to the desert after being whipped for a crime he didn't commit—the theft of gold from the brother of the girl who was in love with him. A little boy had put the money in the accused man's coat as a joke, and he owned up to the trick in time to vindicate the victim on his return to camp.

A Sawmill Hero (Kalem, March 24).—This story begins with a rather jerky exposition in which Jim's father tells him to leave college on account of his extravagance and dig for himself, only the titles somewhat fail to bear out the action of the scenes following, and the letter sent is apparently not received. It is said he sells out and leaves college, but the next scene is a college rough house. Whether this first part is a necessary adjunct to the story, making the father the president of the lumber company is a question. It would seem at least as if the son would know whether his father were a president of a company. Anyway, he leaves college, and another story starts at the lumber camp, which he saves from the hands of a rival camp with the help of Jennie. Then he learns his father is the president, which seemed to cause him no surprise, perhaps for the aforesaid reason. In fact, the acting is not up to the standard set by this company, though there are lifelike touches shown. Tom's actions in the "church house" hardly warranted Jim's interference at first. The attack on the camp and the plot were very well managed scenes, and the scene where Jennie overhears the conspirators and an excellent picture, but one wondered at her ability to hear. The views around the lumber camp were interesting, but more showing the workings of such a place would have been acceptable.

The Spinster's Legacy (Lubin, March 23).—There is a fine strain of humor running through this film, arising not only from the situation, but by the way it is worked out. Miss Spinster agrees her only faithful love at the country post-office and grocery store, but when it is learned that she is heir to a $10,000 legacy the other gentlemen wake up to her charms. They court her with presents, all but her first love, whose advances are spurned the harder. When the special delivery letter comes there is much dispute as to who shall take it, until they all bring it together, when they learn that there may be a mistake in the will. They all go out all but her only faithful, and having once tasted the pleasures of masculine embrace she inspires him, to be sure. The will is finally settled in her favor, and then true love enters into its reward. A greater laugh might have been obtained at this point had there not been such a strong feeling after the registered letter that it would end in some such way.

BIOGRAPH FILMS

Trade Mark. Trade Mark.

Released March 27th, 1911

Priscilla's April Fool Joke

A delightful little comedy showing another episode in the romance of Paul and Priscilla. Their friends in a joke try to start a quarrel between the two, and are at first successful, but when the truth is known by Priscilla she turns the laugh on them with interest.

Approximate length, 686 feet.

CURED

A farce comedy in which a tramp steals an invalid chair, taking a most eventful ride in same. Fearing for his scalp, the hobo deserts the vehicle and the real owner gets the punishment meted for the offender.

Approximate length, 368 feet.

Released March 30th, 1911

THE SPANISH GYPSY

A Romance of Sunny Andalusia

This Biograph subject tells a story of love and vengeance in sunny Spain. It shows how deeply the Latin-natured can love, and yet how this may be turned to hate. Jose, a handsome young troubadour, loves and is loved by Pepita, a pretty Gypsy maiden. He, fickle-natured, forgets her for Mariana, another maiden of the village. Pepita vows to avenge this jilt with his death, but fate intervenes and he is stricken blind by the explosion of a gun. In this helpless condition, deserted by the selfish-hearted Mariana, he is found by Pepita, whose hate is turned awry and her old love revived to the extent of her caring for him for the rest of his life.

Approximate length, 996 feet.

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For Release Saturday, April 8

(Substituted for "The Spirit of the Light," Previously Announced)

WINSOR McCAY

FAMOUS CARTOONIST OF "THE NEW YORK HERALD," with his unique moving picture comics. A distinct novelty. Approximate length, 647 feet.

BOB SLEDDING

WINTER PASTIMES at Huntington, L. I. Approximate length, 348 feet.

For Release Tuesday, April 11

THE WOOING OF WINIFRED

REFINED, SPARKLING COMEDY.—To inherit a fortune two young people who have never met must marry. They balk at the provision, but accident sets it right. Approximate length, 988 feet.

For Release Friday, April 14

THOUGH YOUR SINS BE AS SCARLET

POWERFUL DRAMA TEACHING A GREAT MORAL LESSON.—The regeneration of a lost soul. A wayward woman who finds the road to a new life and a pure love. Approximate length, 991 feet.

For Release Saturday, April 15

EASTER BABIES

A BEAUTIFUL CHILD PICTURE, delightful in its charming simplicity. The children wanted Easter babies and they got them. Approximate length, 982 feet.

The Vitagraph Company of America

NEW YORK, 116 Nassau St. LONDON, 25 Cecil Court

CHICAGO, 109 Randolph St. PARIS, 15 Rue Sainte-Cecile

The Lieutenant's Love (Pathe, March 24).—A dramatic and interesting story is herein told, however much one may quarrel with the stolen leading through well defined situations to a gripping climax and conclusion. A lieutenant falls in love with the daughter of an army officer, and, although she is engaged to another, she surrenders herself to him. On the return of the other man she resorts to subterfuge, which results in discovery. Both men fight a duel and, desiring to shield the name of the girl, they give no reason. The result is a courtmartial. The verdict is delayed until testimony from the girl is heard, which clears the case. When the father learns that in spite of all this the lieutenant cannot marry the girl because he, her father, is a non-commissioned officer, he would fight a duel, but being frustrated by his daughter, he at length shoots her in his rage to save her honor.

The Disreputable Mr. Reagen (Edison, March 24).—One is impressed above all else with the naturalness of this production, the story of which Richard Harding Davis is the author, and the remarkable realistic effects obtained in setting and management, which brings out this simple, appealing little drama in an exceedingly lifelike and effective manner. A collector comes into the saloon Reagen is in the habit of frequenting and his display of bills arouses the covetousness of a crook, who relieves the collector of his pocketbook when that gentleman is busy with his beer. The police appear, the crook puts out the light and, slipping the wallet into Reagen's pocket, makes good his escape. On being confronted Reagen breaks away, and seeks shelter in the tenement where the crook lives. There he finds the little daughter, who faints with hunger. Reagen's heart is touched and he is in a quandary as to whether he should go out with the child and deliver himself up to the police outside. At last he decides to do so, but at the station the suspicion is removed from him by the presence of the crook, who disclaims all knowledge of the child. Reagen becomes a respectable member of society, and a few weeks later in a well acted scene takes the little girl for his own. The manner, however, in which every scene is presented is convincing in every detail.

The Kid from Arizona (Pathe, March 25).—This release makes it again evident that the Pathe Western films are not up to the standard of their other productions. The scenes are always of the best, but the acting and story are apt to fall short in the lack of intelligence displayed in the acting and presentation. Because her father, the chief, will not sell her to the cowboy at the price he is able to pay, she steals the money and takes it to him. Evidence is fastened on him from a feather of the scarf he had given her. He is captured and freed on her confession. To point out a few faults noticed: the chest containing money was in a most peculiar place; it was supposed to be night, but there was no darkness. The outside and the inside of the cowboys' abode did not correspond; his escape where she held up the others was too deliberately planned and far fetched. On the slope he fell almost before the shot. Would it not have been more manly anyway to stay and face the music? He forgot his wound, and was dragged back to the saloon in fine health and remained so. It may be the custom to hold trials in saloons out West, but it struck this reviewer as queer. They evidently voted on something, but how did the Indian maid get of scot free.

The People of the Abrian Desert (Gaumont, March 25).—An exceedingly interesting picture depicting the customs of these people in marriage ceremony; at a prince's funeral; the Bey and his retinue, and ending with a review of horsemen.

Cupid's Conquest (Gaumont, March 25).—This is as dainty a little symbolism as has been seen in pictures for some time. It is done in colors and each scene is as the unfolding of a series of paintings that contain each some underlying meaning. At the trysting place of the lovers the statue of Cupid comes to life and helps the father to remember his youth and live again in the life of his children. So he gives his consent to the marriage, watches their happiness increase and becomes a grandfather. Much care is shown to make an artistic and beautiful picture.

Thwarted Vengeance (Essanay, March 23).—Such people as the Mexican villain in this story may exist outside of picture and stage melodramas or lurid novels, but this reviewer must confess that he never heard of them. However, long usage has apparently established their right to exist in the pictures. In the present instance the character is made as plausibly devilish as possible, and he manages to keep the interest simmering until his final downfall, which, of course, is preordained at the start. He captures the girl, gags and binds her and ties her outside her lover's cabin. Then he goes inside, binds the lover, whom he finds asleep, and prepares for a pleasant, long drawn out vengeance. While he smokes a cigarette he tells the victims what is in store for them. Luckily, Nemesis is in another room, in the person of a fever stricken miner, whom the lover had brought home with him. The sick man staggers out, arrests the murderer's blow and enables the bound man to free himself, after which it is soon all over except the Mexican's funeral. The acting is excellent, but the Mexican's original threat on a card pinned to the lover's saddle with a dagger, should have shown a knife hole in the enlargement.

A Little Lord in Dixie (Vitagraph, March 25).—The Vitagraph players make this war incident so distressingly real that it grips the sympathies with almost painful effect, ending as it does with the death of a brave little boy who tried to be a soldier, and did, in fact, hold the pass until aid arrived. Sonny was the boy's childname, and he wanted to be like papa, with his new flag and the parental gun and army coat. Papa was at home wounded, but he thought the Federal army was so far away as to offer no danger. So Sonny was allowed to march out and play at sentry. He was on guard with his flag planted at the pass when the Yanks really came. A Southern deserter, a shiftless fellow, but brave enough in a pinch, had joined Sonny, and the two successfully held the enemy back until Confederate troops came. The deserter was shot dead first by a Yankee bullet, and then it came Sonny's turn. He breathed his last in his mother's arms. The acting and stage management was of the first order.

SCHOOL PICTURE ENTERTAINMENTS.

The Milwaukee *Journal* is demonstrating the value and popularity of educational pictures by giving night exhibitions in the South Division High School, and the entertainments are proving highly successful.

Earn $50 a Week

No man, young or old, can place $5.00 to better advantage than to study with Taylor and become a MOVING PICTURE OPERATOR. Taylor guarantees a position of $15.00 to start. Open a moving picture show for yourself in a city or village. Big money the minute you open your doors—there's no business that will put you on your feet as quickly for the investment. Two weeks' time and $5.00 in cash. Study at the school or take a mail course. It is thoroughly practical. 1,000 testimonials from men who studied with Taylor and opened shows throughout the country. Call or write for Booklet D. TAYLOR'S SCHOOL, 49 W. 28th St., N. Y.

THOMAS BEDDING TO MAKE FILMS.

Well Known Editor Becomes Technical Director of a New Film Company.

Thomas Bedding, one of the editors of the *Moving Picture World*, has been placed at the head of the factory of the Associated Motion Picture Patents Company, the new third faction in the picture field. The following authorized statement has been received by THE MIRROR:

"The directors of the Associated Motion Picture Patents Company have appointed Mr. Thomas Bedding, F. R. P. S., formerly editor of the *Moving Picture World*, to the position of technical director and superintendent of the company's works, for the production of the very large series of dramatic, technical, scientific, historic, industrial and Biblical moving pictures which it is the intention of this company to shortly release. Mr. Bedding's association with the moving picture field commenced in the year 1896, and he is regarded as one of the greatest experts and authorities on the making of the picture. This appointment will assure that the company's picture productions will be unexcelled in respect to good photography and generally good qualities."

THE MIRROR wishes Mr. Bedding the fullest measure of success, not only in a business way, but also personally, hoping, since he now has the opportunity, that he may fully demonstrate the practicability of his technical knowledge.

SALOONS HARD HIT BY PICTURE SHOWS.

In Toledo a saloon keeper named Hayden put a free vaudeville show in his place, declaring that he had to do it to compete with the motion picture houses. Other saloon keepers in that city, it is said, have done the same thing.

TO ABOLISH DARK HOUSE.

Bill Introduced in New York Legislature—Also One Governing Operators.

(*Special to The Mirror.*)

ALBANY, N. Y., March 27.—A bill which forbids picture shows in the dark was introduced in the Assembly March 22 by Assemblyman Harold Spielberg, of New York city. The proposed law makes it unlawful to present, exhibit or otherwise show moving pictures in any dark or partly dark or unlighted or partly unlighted theatre, hall or other place where an admission fee is charged directly or indirectly. Every person aiding in such exhibition or performance as owner, lessee, manager, ticket taker, operator, employe, or otherwise assists at such theatre or hall shall be guilty of a misdemeanor and subject to a fine not exceeding $250, or imprisonment, and the giving of such exhibition shall of itself annul any license which may previously have been obtained by any manager, superintendent, agent or owner.

A bill introduced in the Assembly March 23 by J. J. Walker, of New York city, requires operators of moving picture machines and apparatus in cities of the first class to be licensed. In New York city the license is to be granted by the Commissioner of Water Supply, Gas and Electricity, and in other cities by the Mayor. All applicants for a license must have served as an apprentice under a licensed operator for at least six months.

NEW HOUSES FOR PHILADELPHIA.

The Motion Pictures Company of America has acquired the premises at 333 and 1018 Market street, Philadelphia and two more picture and vaudeville houses will be constructed.

Reviews of Independent Films

In Old Madrid (Imp., March 20).—One is unable to discover why the title of this picture. Except for the fancy Spanish costumes it might represent any semi-tropical country, and the story has no reference to Madrid. Indeed, there is very little story to tell. A young man visits a friendly family and falls in love with the younger daughter of the house. There is apparent objection to the lovemaking and much hide and seek, with two other girls imitating the dress of the young daughter, all of which brings us nowhere. In the end the young man carries the girl out to a rock in a turbulent stream, refusing to bring her back until mamma and papa give consent to their marriage. The principal business appears to be the somewhat successful attempts of the two lovers to pose for pretty pictures.

Calm (Eclair, March 20).—This film is extremely tragical and is acted with force and expression. A young peasant kills his brother on account of rivalry in love. He leaves the imprint of his bloody hand on a wall, covering the evidence by hanging a sack over it without seeing it. Suspicion is cast on a tramp, until one day when the sack is removed the mother and the girl discover the hand print and compare it to a print of the murderer's hand which he had accidentally left on a sheet of paper. He is accused of the crime and wanders away in a frenzy, falling over a cliff into the river. While the subject is not a pleasant one, it has gripping power. The sets for some of the scenes had a painted appearance and were too crowded for the best effect.

The Rock Climbers (Eclair, March 20).—Mountain climbers doing daring stunts in perilous places in the Alps are seen in this film. The series is excellent of its class.

The Open Gate (Yankee, March 20).—There is novelty in the scenic backgrounds of this film, made in Bermuda, but the story is of little account. An old sea captain is rejected by his old maid sweetheart because he got drunk. Sixteen years later he came back and mixed up the love affair of his nephew and the old maid's niece by sending a message to the young man and signing "Katie." It was not revealed why he used this signature and the nephew himself appeared not to understand. But the lovers' quarrel was made up when the old captain explained, and he also renewed his own love with the aunt. A few amusing scenes showing the renewal of his courtship partly compensated for the uninteresting events that had gone before. Too verbose titles marred the film, and the acting showed too much attention to the camera.

Was He Justified? (Bison, March 21).—Here is a powerful theme requiring powerful and careful treatment, which it does not receive to a sufficient extent in this film. A miner's wife, being injured fatally by a fall down a cliff, is supposed to be too seriously crushed to permit removal to her home with the limited means at the husband's disposal. They are too far from any settlement for him to secure help, and she begs him to kill her and put her out of her misery. At last he commits the murder, gives himself up, is tried and acquitted, and then goes back to her grave and commits suicide. The ease with which she was able to move about on the ground did not indicate her alleged dying condition, and her trip to his mine with his dinner, two sandwiches and an apple, was not plausible, as it appeared that he would have been more likely to have carried the lunch with him. Neither is the suicide a graceful ending for a subject that is already gruesome enough. The scenes selected are good.

Just Kids (Powers, March 21).—The title sufficiently indicates the character of this picture. The boy and girl of the family smash crockery and furniture and are pursued by father, who gets into the middle of the mess on each occasion. He tries desperately to be funny and only partly succeeds. The children do better, because they are less conscious. The film creates laughter among a certain class of spectators, but it is rather disgusting to others.

Divorce (Thanhouser, March 21).—Although the subject matter is old, the excellent management and acting, with new details, makes this film welcome. Father and mother quarrel over nothing that can be discovered and determine on a divorce. The father comes to claim his personal belongings, and he and his wife come upon their two children who are playing at divorce and gravely deciding on the ownership of two dolls. The force of the argument brings the two parents to their senses; they conclude they cannot divide their children. So they make it all up and happiness reigns once more.

The Pay Roll (Champion, March 22).—Fortunately many of the scenes in this film show so dimly on the screen that their possible faults are lost. From the other scenes we are able to discover a story that finally leads up to a strong situation, but it has nothing to do with the pay roll. A bandit kidnaps a girl, probably for ransom, and discovers that she is his own daughter. He had previously placed a sentry outside the cabin, with orders to shoot if the window curtain moved. This was to prevent the girl's escape by that route. When he learned the girl's identity he was so overcome that he committed suicide by going to the window, moving the curtain and receiving the sentry's shot. If all this could have been made convincing it would have been a powerful climax, but acting, management and construction of story are so weak as to make the whole thing impossible. More than half the film is taken up with the introductory events, vaguely conveyed. After the kidnapping the sheriff goes to the cabin and tells the bandit who the girl is, but how the officer got past the sentry is not explained.

Tweedledum's April Fool Joke (Ambrosio, March 22).—About as silly as the usual Italian farce, this picture nevertheless causes considerable laughter. The terrible mess in which the old couple find their home after their nephew has induced all the beggars in town to come in and take possession is complete and convincing.

When Red Turned Gray (Reliance, March 22).—The excellent acting of the chief character in this picture makes it acceptable. The subject or theme, however, is far from elevating, and is handled from an inconsistent standpoint—that is to say, it appears inconsistent until the very end, when it turns out to be a dream. A young clubman comes home drunk and dreams a trick picture, in which the chair in which he starts to sit, the table on which he leans and the maid who waits on him disappear. He sees ten men jump into one barrel and then jump out again, and finally he embraces the coachman, thinking he is his sweetheart. After that he swears off. The trick work showed too plainly the numerous jumps where the camera had been stopped.

Five Hours (Rex, March 23).—A rather exceptional and novel comedy film is herein presented in an amusing and logical manner. It all comes out of a bet. The three men read of a gentleman burglar who walked away with $80,000. It is not credited by two of the party and the third finally makes a bet that he can enter a strange house and in five hours return with five hundred dollars or its equivalent. Followed by his friend, he enters a house by pretending to a policeman that he is a married man, who has lost his latchkey. Now the lady of the house had also read of the gentleman burglar and had concealed her jewels in her slipper. So she was ready for him. Consequently when she saw the man tiptoeing about her room she proceeded to action. At the pistol's point she marched him downstairs and made him telephone for the police for himself; but his arguments and conduct were such that she hid him in her closet when they came. When she locked him up afterward her jewels were gone from her slipper. However, he returned them in a few days, having won his bet, and it was not evidently the last time he should see the lady again. The story is well conceived and put together in every particular and finely mounted.

Waiting for the Midnight Train (Itala, March 23).—A strong box containing a large sum of money is prepared for express and a porter entering the office at the conclusion overhears. From the route it is to cover he knows that it must stop at a small unguarded station—a fact which the bankers should likewise have taken the trouble to ascertain. Another box followed the valuable one. Then the watchman decided to watch the precious box, though how he knew it was precious is not recorded, and while he went to sleep in the little station he imagined that many hands were stealing through the darkness and over the boxes—a rather unique effect. He awakes to find a hand worming its way from an opening in the box. While holding the struggling fellow in the box, he calls up the main station, from which help arrives just as the accomplice has broken in from the outside and attacked the watchman. The story is smoothly told.

Penniless Prince (Imp., March 23).—He came from Germany and landed in Havana disowned by his family. A position was given him on a tobacco plantation, where he fell in love with a young girl. The daughter of the owner of the plantation, however, was enamored of him and obtained for him the position of private secretary to her father. Therefore it was somewhat of a surprise to see him in later scenes working again as a common laborer. The daughter then becomes exceedingly jealous of the first girl and has a letter mailed from Germany bidding him return and to call at the German embassy for the money. It seemed a rather surprising thing to do, for jealousy does not send away that which it would feed upon.

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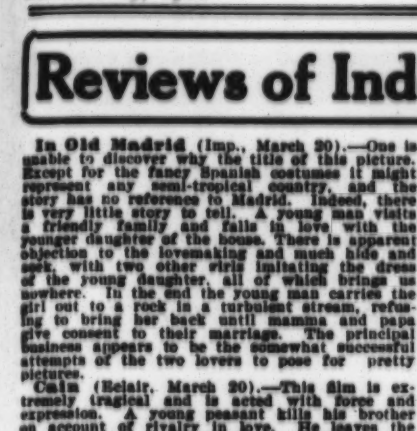

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A powerful plot, convincingly presented. A young woman thinks herself in love with a young man. When she finds he hasn't been true to her she marries a wealthy man much older than herself. The husband learns of the previous affair and, feeling that his wife still loves the younger man, offers to sacrifice himself. Then she discovers that she loves only her husband. Length about 1,000 feet.

Released Thursday, April 6.
DOUBLE REEL
HIS BEST GIRL, AFTER ALL
A VISIT TO NASSAU, BAHAMA

"His Best Girl After All" is the pretty little story of the adventures of a young husband who was tempted to leave his fireside for a final night with "the boys." Having absorbed a bit too much wine he felt the need of a nap, and then he dreamed that wifey had found him out, and was lashing him through the streets with a horsewhip. He awoke at this point, and "beat it" home, resolved never to do it again. Length about 600 feet.

"A Visit to Nassau, Bahama, W. I." shows interesting scenes in and about this interesting city in the West Indies. Natives gathering shells and sponges, weaving baskets, building huts, and so on. Length about 400 feet.

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The Warrant for Red Rube
A Western Drama that is filled with exciting incidents.
Length about 980 feet.

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KALEM

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AN AMERICAN WAR STORY
Released Wednesday, April 5. Length, 995 feet

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Released Friday, April 7. Length, 1,005 feet

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Then, too, why she should send him to the cowboy for money is not clear, except it might humiliate. Also why did the first girl sell her hair when there apparently was money waiting for him. It would have been more logical to place this scene of sacrifice after the discovery that the ambassador had received no money. Happiness comes in the form of a real letter bidding him return. Aside from the views shown around a tobacco plantation, and a fine view of Havana harbor, in which the wreck of the Maine appears, the picture is not exceptionally interesting, for it shows bad management, and the only member of the cast who brought any meaning or life to his role was the prince. Consequently as a drama the production falls flat.

Edith Has Some Sport (Lux, March 24).—Edith goes hunting and shoots everything except what she should shoot. At last she knocks the hat from a passing soldier, who marches her to town with his comrades, where her father bails her out and pays other bills of hers.

The Cowboy's Waif (Biscn, March 24).—There is a pleasing appeal about this story due no doubt to the contrast in sentiment that the presence of a baby among the cowboys brings. The mother not being able to care for her child and work at the same time pinned a note to its clothes, and left it where it was found by a cowboy, who became so interested in it that he took it to the boys, where with the help of the Chinese cook they attempted to take care of it. A new school teacher was appointed, and the cowboy loved her at sight. When he told her of the baby and he learned that she was its mother, he claimed the right to care for both. The short illogical wedding at the end with the impossible prayer book was unnecessary. The new leading lady has something to learn in the way of concentration; to play her part where she is placed, not in some obscure locality beyond the camera.

Cowboy Friendship (Lux, March 24).—It is a little amusing to see this foreign producer trying to give us Western atmosphere—a thing hard enough to obtain, in truth, in our own films, and it is evident, especially in the last scene, where everybody shoots everybody else, except the heroine and hero, that the best representation of Western life in picture has not been studied by this producer. The two cowboys save a dancing girl from marrying a man she does not want, by one of them marrying her himself. The wicked uncle who had selected the future husband follows, though just how he did it is a puzzle, and in the mixup there is much shooting. However, when the thing was cleared up, it is believed, the lady and her new husband still lived.

The Tramp (Thanhouser, March 24).—There is a pretty sentiment connected with this story that is generally well produced and shows by contrast that kind deeds only benefit when done for people of noble hearts. The tramp aids an escaping convict and later when asking alms is refused by this same individual. He goes on his way, however, and rescues a little girl from being run over by an automobile in some too convincing a manner, and is injured himself. He is cared for by her father. The criminal appears upon the scene and tempts the father into buying worthless stock. When the tramp learns of this he goes to the convict and compels him to restore the money on threat of prison. It is thought perhaps the story would have been stronger and proved its inference had the tramp really brought about the return to prison.

Ogallalah (Powers, March 25).—This story arouses a certain interest because of the rather unusual scenic effects obtained and the direct and straightforward telling of the story, which relates how Ogallalah was insulted and followed by a white settler who tried to kidnap her from her lord by getting him drunk. It is thought that after the insult to his squaw the chief would have driven the settler off on his visit to the tepee, but he did not; he drank the whiskey left by his side, was knocked down by the settler, who fled with the child, thus causing Ogallalah to follow. The chief regained consciousness, and after an exciting chase through the woods and among the rushes, he killed the abductor, who during the pursuit had killed his child. The villain died hard, piercing arrows failing to affect him. It was also strange that the two settlers met on the way did not follow and aid. The film, however, is superior to many of its kind.

Toto Wants to Get Thinner (Itala, March 25).—In order that he may be pleasing to his prospective lady love, Toto decides to reduce. He applies to Dr. Johnson of Bluff Street, and after a series of poundings he is given back his clothes, which have been stretched and pressed to enormous size. Thus he believes himself to have grown thinner, but at the house of the lady he smashes much furniture and is asked to withdraw, with much show of violent suggestion. One's capability to enjoy the film depends on his mentality. It does not require much thought or show much.

If It Were Ever Thus (Reliance, March 25).—The main difficulty with this film and one peculiar to this company is that there are too many flashes of scenes in which time is not given to the development of the action. Then, too, the overuse of subtitles is both distracting and unnecessary. In this case there was no need for either of these things, as the story is a simple, straightforward tale, both dramatic and natural. It tells how a musician neglected his little wife and accepted the advances of a wealthy patron. This woman was the sole support of a mission where the little wife sought aid. Then the woman learned of the musician's true character and befriended the wife. The last few scenes are convincingly enacted. The names of the players appear on the screen.

The Queen of the Sea (Itala, March 25).—Famous views of Venice are shown herein with exceptionally fine effect. The pictures by moonlight are especially pleasing. Titles, however, would have added much to the interest and value of the film.

AMATEUR CRITICS PRAISE FILMS.

The Toledo *Blade's* prize contest for the best three criticisms of motion picture subjects each week continues to be popular. It is significant that in the reviews thus far published as prize winners, the subjects chosen by the contestants have been uniformly praised.

PICTURE SHOW TAX TOO HIGH.

The Common Pleas Court in New Lexington, Ohio, has held that a tax of $15 per month on each picture show in that town is confiscatory and therefore void. The Exhibitors' League, composed of picture managers in Ohio, Kentucky and West Virginia, backed the fight against the law.

A CLARIFYING OFFICIAL REPORT.

Pictures Pronounced Good but Theatres Need Regulating—New Law Proposed.

The official report of Commissioner of Accounts Fosdick of New York city on the conditions existing in the motion picture theatres of the city has done more to clear the atmosphere in this locality than anything that has been published in a long time. The investigation was ordered by Mayor Gaynor and the result bears out every contention that THE MIRROR and other publications specializing on motion pictures have made. The pictures are pronounced moral and harmless but better regulation of show places is demanded and the cheap vaudeville in many houses is condemned.

Mr. Fosdick says that as a result of the censorship of moving pictures displayed in this city the character of the pictures has improved in the last two years. "But," adds Mr. Fosdick, "this much cannot be said for the vaudeville which frequently accompanies the motion pictures. It is not possible to extend over the vaudeville the same kind of censorship that holds for motion pictures."

He recommends that a committee of fire officials be instructed to make a careful examination of all moving picture shows in the city and that the licenses of such places considered unsafe be revoked; that the Police Department be instructed rigorously to enforce the law in regard to overcrowding; that action be taken either to enforce section 484 of the Penal Law relative to the admission of children under 16 years of age, or to secure its repeal by the Legislature.

He also points out the need of centralized control of picture shows and the passage of new ordinances establishing the status of picture theatres. Under present laws a picture theatre must be either a small place, seating less than 300 and paying a common show license of nominal amount, or it must come under the regular theatre regulations requiring alleys around the buildings and other expensive conditions that are impossible to comply with except with large seating capacity. There is no middle ground, and no provision for modest houses of 500, 600 or 700 capacity. The result has been to retard the natural improvement of the smaller houses.

GREAT FILM, "BOIL YOUR WATER."

The Pathe Company announces for release in April a film of the first importance in the public interest it will arouse and in the unquestionable good it will accomplish. The film is called Boil Your Water. It reveals with telling effect the character of impure drinking water, as shown by means of microscopic motion photography. The water is magnified 30,000 times as printed in the film, and this is vastly multiplied by the enlargement on the screen. The wiggling monsters seen in the pictures are enough to make any one swear off the water habit forever—unless he boils the water as directed. Medical and health authorities are giving strong encouragement to the film.

PROPER MUSIC FOR THE PICTURES.

The Selig Polyscope Company has inaugurated a novel method of encouraging the playing of appropriate music for the films in picture theatres. Clyde Martin, an expert pianist, will tour the country visiting theatres, where his services are requested and playing for the films free of charge, the only condition being that "Selig nights" be arranged for him. Quite naturally his tour must be booked in advance and the Selig Company is now soliciting applications from managers of licensed houses.

TROUBLE BREWING IN KANSAS CITY.

While civic and official investigators and the daily press in New York are finding motion picture films harmless and moral, a self-appointed body of inspectors in Kansas City are reporting precisely the same films to be exceedingly dangerous to youth. Prize fights, marital unfaithfulness, illegitimate children, murders, desperate crimes and demoralizing "Kid" comics are charged to be numerous. The reformers hope to have a drastic censorship ordinance passed, doubtless one that will provide fat jobs for somebody to do the official censoring.

WINSOR McCAY'S CARTOON MOTION PICTURES.

A change was made in the Vitagraph programme of releases last week too late for correction of the Vitagraph advertisement in THE MIRROR. The release of Saturday, April 8, was changed from The Spirit of the Light, as at first announced, to Winsor McCay's Cartoon Motion Pictures and Bob Sledding, two subjects on one reel. Winsor McCay is the celebrated cartoonist of the New York *Herald*.

FIRE FROM AN OLD FILM.

In Waterloo, Iowa, the Jewell, J. Rugg, manager, suffered by a fire which broke out in the operating room and destroyed two films. The operator was severely burned but will recover. There was also damage from smoke, which will mean the redecorating of the interior, but the machine can be repaired. One of the films was an old one of celluloid and the other was noninflammable but was ruined by being melted. The cause of the fire was that the old film broke.

(*Continued on page 22.*)

PATHÉ FRÈRES
FILMS

BOIL YOUR WATER

A microscopic examination of a drop of water, showing, as nothing else can, the danger lurking in ordinary drinking water. This film is released now at the beginning of the Summer season, in the hope that the Toll of Death claimed every year from typhoid brought about by impure water may be lessened.

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It shows how the simple expedient of boiling eliminates all danger of infection. It shows the typhoid germ magnified 40,000 times.

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